The Key of Ordering: Reading Musical Manuscripts
of the Thirteenth and Fourteenth Centuries

by

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A thesis submitted in conformity with the requirements
for the degree of Doctor of Philosophy
Faculty of Music
University of Toronto

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Abstract

This is a study of a complex attitude toward manuscript production and an associated reading practice in musical manuscripts from thirteenth- and fourteenth-century France. The practice is based on the idea that music was not only defined as a sonic phenomenon received through hearing but it could also be received through the intellectual perception of the order of things. Some manuscripts were designed based on the idea of *musica mundana*, or the harmony of the spheres, and reading such books was seen as a way to exercise this type of hearing, which enacted the mystical ascent of the reader to beatific vision. The three manuscripts examined exhibit this practice in their ordering and content: *Roman de la Poire* (Paris, Bibliothèque nationale de France, MS fr. 2186), *Roman de Fauvel* (Paris, BnF, MS fr. 146), and Guillaume de Machaut’s MS A (Paris, BnF, MS fr. 1584).

After a methodological introduction, chapter two defines the manuscript production and reading practice using medieval metaphysics and a novel understanding of the medieval definition of *musica* as a basis. The three manuscripts’ diverse contents of poetry, music, and art were composed and ordered based on precise mathematical proportions and these proportions highlight content throughout the manuscripts.
Chapter three examines the ordering scheme of the *Roman de la Poire* manuscript. It is designed based on an elaborate ordering scheme that is meant to lead the reader to understand the transcendent order of Love. Chapters four and five examine the ordering scheme of the *Roman de Fauvel* manuscript. The *Complainte d’amor* at the beginning of the manuscript contains a hidden map that reveals the ordering scheme of the whole manuscript. Chapters six and seven examine the ordering scheme of Guillaume de Machaut’s MS A. The *Prologue* is a cryptic puzzle that reveals a task for the reader to undertake and a map for him or her to navigate through the ordering of the manuscript.

The conclusion suggests that this manuscript production and related reading practice is based on the idea of hylomorphism—that the form (ordering) and the matter (content) must be considered as one substance.
Acknowledgments

Foremost, I am indebted to John Haines, who supervised this dissertation. Through his patient guidance he challenged me to expand the scope of my research and steered me to a fuller grasp of my subject. I credit the scope and depth of my research to his guidance. Adam S. Cohen was on my dissertation committee and inspired me to improve as a scholar. His forceful recommendations were instrumental to the development of my methodology, and I am obliged to him for helping me to sharpen my methodology. Mary Ann Parker was also on my dissertation committee and her generous and encouraging spirit was a great help to me. Her high standards of clarity and relevance in academic writing were foundational to my dissertation. I attribute much of the clarity and academic quality in my writing to her guidance. I must also acknowledge the internal arm’s length reader Gregory Johnston and the external reader Anne Walters Robertson, who both offered significant advice.

My research on this topic began in my master’s degree. I must acknowledge Karl Kügle for providing a solid introduction to medieval music and guiding me through the first stages of my study. It was under his rigorous and generous tutelage that I discovered the ordering scheme of Machaut’s manuscript A and began this research path. Lawrence Earp read my master’s thesis and gave me significant advice that determined much of the course I would take on this topic. He gave me his own unpublished notes on manuscript A and generously responded to any inquiries I had. Elizabeth Eva Leach was also generous in offering her own time and expertise in the early stages of my research.

I have profited greatly from discussing my topic with colleagues and mentors, including Anthony Fredette, Domenic Leo, Ruxandra Marinescu, and Katherine Steiner. I also thank Kathryn Duys and Edward H. Roesner for assisting me on some questions and providing materials to aid in my research.

I would not be able to undertake my studies without the generous support of the Ginny Medland Green Graduate Fellowship, the Arthur Plettner Graduate Fellowship, the David Y. Timbrell Award, the Ontario Graduate Scholarship, and the University of Toronto Fellowship awards.

I thank Timothy Neufeldt and the staff at the University of Toronto music library for their assistance in my research. I was able to make a research trip to France thanks to the Gerard
Dunnhaupt Fellowship Award and the SGS Research Travel Grant. Last and very important, I was given the opportunity to examine all of the manuscripts in this dissertation by the Bibliothèque nationale de France, which truly established my research and afforded me with an intimate understanding of the material of my topic. I especially thank Charlotte Denoël for generously granting me the privilege and the time I needed to see these fragile and protected manuscripts and the kind and helpful staff in the Département des manuscrits at the site Richelieu for assisting me in this remarkable experience.
# Table of Contents

Abstract .......................................................... ii  
Acknowledgments ..................................................... iv  
List of Figures ........................................................ viii  
List of Diagrams ....................................................... xi

1 Introduction ......................................................... 1

2 The Hidden Ordering Scheme ....................................... 11  
   2.1 The Telos of the Manuscript Artifact .......................... 11  
   2.2 The Conventions of Poetry .................................... 17  
   2.3 Music as the Mediator of the Ascent .......................... 23  
   2.4 Discors Concordia ............................................ 28  
   2.5 A Note on the Golden Section ................................. 32  
   2.6 A Note on Music and Numbers ................................ 35

3 The Transcendent Order of Love in the Roman de la Poire ........ 38  
   3.1 The Ordering Scheme .......................................... 42  
   3.2 The Poetics of the Poire’s Ordering Scheme .................. 52  
   3.3 Music’s Role in the Hidden Ordering Scheme ................. 59  
   3.4 The “Right Way” Through the Poire ........................... 65

4 The Complainte d’Amor and the Fauvel Manuscript, fr. 146 ....... 87  
   4.1 The Fauvel Manuscript ......................................... 88  
   4.2 The Complainte d’amor ........................................ 93

5 The Ordering of the Fauvel Manuscript, fr. 146 .................... 107  
   5.1 The Ordering Scheme of the Whole ............................ 107  
   5.2 The Ordering Scheme of the Roman de Fauvel ............... 114  
   5.3 The Centre of the Manuscript .................................. 140

6 La Clef d’Ordenance: The Key to the Ordering of Guillaume de Machaut’s MS A 152  
   6.1 Ordenance in the Index and Prologue .......................... 162  
   6.2 The Prologue and Informatio .................................. 164  
   6.3 The Signs of the Ascent ....................................... 167

7 The Ordering of Guillaume de Machaut’s MS A .................... 186  
   7.1 The Ordering Scheme of the Whole Manuscript ............... 188
7.2 The Ordering Scheme of the Narrative Section .................................................. 202
7.3 The Ordering Scheme of the Music Section ....................................................... 208

8 Conclusion ........................................................................................................ 224

Bibliography ........................................................................................................... 228
List of Figures

3.1 First folio, placement of enseignie in the central couplet in the layout *(Poire*, fol. 1r) ........43
3.2 Historiated initial at the beginning the main narrative, Love presiding over the Lady and the Lover (*Poire*, fol. 15r, detail) .................................................................................................................................55
3.3 Love depicted as a seraph and shooting the lovers in the heart (*Poire*, fol. 1v) ..................60
3.4 Love depicted as a seraph at the beginning of the main narrative (*Poire*, fol. 15r, detail) ....61
3.5 The nightingale in a tree between the lovers (*Poire*, fol. 79v, detail) ...............................62
3.6a Placement of the word enseignie in the layout, first two Golden Section locations (*Poire*,
fols. 28r, 51v)........................................................................................................................................68
3.6b Placement of the word enseignie in the layout, third Golden Section location (*Poire*, fols.
74v, 76v)..............................................................................................................................................68
3.7 Historiated initial of refrain, the Lady giving her heart to the Lover (*Poire*, fol. 77v, detail) .....80
3.8 The Lover presents his book to the Lady (*Poire*, fol. 10v) ..................................................81
3.9 The first refrain of the book, extends beyond the writing block and continues two lines later
proceeding from the “P” initial (*Poire*, fol. 11r, detail) .................................................................82
3.10 Sweet Look offers the Lover’s heart to the Lady (*Poire*, fol. 41v, detail) .........................83
4.1 *Complainte d'amor*, the first item of the manuscript (*Fauv*, fol. A^r-v) ............................93
4.2 *Complainte d'amor*, the centre and Golden Section couplets (*Fauv*, fol. A^r-v) ..........100
4.3 *Complainte d'amor*, the centre and Golden Section couplets (*Fauv*, fols. A^r, A^v, detail) ....100
5.1 *Roman de Fauvel*, centre folio, with the statement of authorship proceeding from the centre
of the folio face (*Fauv*, fol. 23v) ........................................................................................................116
5.2 *Roman de Fauvel*, proportional layout of folio 28, section one ends at the second image and
section two begins after the second image (*Fauv*, fol. 28v-v) ..........................................................120
5.3 *Roman de Fauvel*, augmented central verse of section one (*Fauv*, fol. 28r-b, detail) .........121
5.4 *Roman de Fauvel*, the layout of *Pour recouvrer allegiance*, stanza 9 (*Fauv*, fol. 28ter-r) ...125
5.5 *Roman de Fauvel*, proportional layout detail of folio 28bis-ter (*Fauv*, fol. 28bis-v) ..........126
5.6 *Roman de Fauvel*, the beginning of motet *Tribum / Quoniam* and introductory couplet at the
end of the folio (*Fauv*, fol. 41r) ........................................................................................................129
5.7 *Roman de Fauvel*, the transition to the Fortune dialogue (*Fauv*, fols. 15r–16r) ..............131
5.8 *Roman de Fauvel*, Fauvel speaking to his courtiers and Fortune holding two crowns (*Fauv*,
fols. 15v, 16r, detail) .......................................................................................................................133

viii
5.9 *Roman de Fauvel*, detail of the layout for motet *La mesnie / J'ai fait* (*Fauv*, fol. 15v–16r)..........................134

5.10 *Roman de Fauvel*, the transition between the Fortune’s dialogue and “Book III” sections (*Fauv*, fol. 30r) ..................................................................................................................136

5.11 *Roman de Fauvel*, the layout of the motet *Aman novi / Heu Fortuna* (*Fauv*, fol. 30r)........137

5.12 *Roman de Fauvel*, the centre of the manuscript, between folios 43 and 44 (*Fauv*) .................141

5.13 *Roman de Fauvel*, the same layout scheme for folios 44v and 28bis–r (*Fauv*).........................142

5.14 *Roman de Fauvel*, the layout scheme of music surrounding verse (*Fauv*, fol. 43r, 45r, detail). ..................................................................................................................................................................................143

5.15 *Roman de Fauvel*, the proportional design of the Trinity image (*Fauv*, fol. 43r–b, detail)........144

5.16 *Roman de Fauvel*, the layout of motet *missime fidem / Adesto, sancta* (*Fauv*, fols. 43r–v, detail) ........................................................................................................................................................................146

6.1 *Prologue*, Machaut depicted as a scribe (*A*, fol. Fv, detail)..............................................................155

6.2 Index, scraped section between *Les balades ou il na point de chant* and *Le dit de la Marguerite* (*A*, fol. Av–a, detail)........................................................................................................................................................................159

6.3a *Prologue*, Love’s folio, first folio of the bifolio (*A*, fol. Dv–Dv).....................................................160

6.3b *Prologue*, Nature’s folio, second folio of the bifolio (*A*, fol. Ev–Ev)...............................................161

6.4 *Prologue*, allusion to the Annunciation (*A*, fol. Dv, detail)...............................................................170

6.5 *Prologue*, correction of missing word *elisit* (*A*, fol. Fv, detail)......................................................172

6.6 *Prologue*, Guillaume depicted as cross-eyed (*A*, fols. Dv and Ev, detail)....................................173

6.7 *Prologue*, correction of *Theorique* (*A*, fol. Gv, detail) .................................................................179

6.8a *Prologue*, west to east path to the cross (*A*, fol. Dv, detail)............................................................181

6.8b *Prologue*, south to north path to the cross (*A*, fol. Ev, detail).......................................................181

6.8c *Prologue*, horse with sack of grain and driver with prodding stick (*A*, fol. Dv, detail)..............182

6.9 *Prologue*, cross and windmill facing each other as mirror images (*A*, fols. Dv and Ev, detail)... ........................................................................................................................................................................184

7.1 *Voir Dit*, Stub of missing half-folio, on the left of the image (*A*, fol. 298v, detail)......................194

7.2 *Voir Dit*, figure with large ears above Fortune’s Wheel image (*A*, fol. 297v, detail).................195

7.3 *Voir Dit*, Fortune’s Wheel image (*A*, fol. 297v, detail) ....................................................................196

7.4a *Voir Dit*, last couplet of the folio (*A*, fol. 305v–b, detail)............................................................199

7.4b *Voir Dit*, first couplet of the folio (*A*, fol. 306v–a, detail)............................................................199
7.5  *Balades non chantees*, foliation “errors” (*A*, fols. 183r and 184r, detail) ........................................203
7.6  *Balades non chantees*, refrain of *Bien me devroit* (LO 42) proceeding from the narrative section centre (*A*, fol. 184r-a, detail) ........................................................................................................................................203
7.7a  Motet 17, *Quant vraie / O series*, music section’s centre location (*A*, fols. 431v–432r)....209
7.7b  Motet 17, *Quant vraie / O series*, mark at page-turn and pointer to the location of the missing music (*A*, fol. 431r, detail) ........................................................................................................................................209
7.7c  Motet 17, *Quant vraie / O series*, missing music written on bottom stave (*A*, fol. 431r, detail). ........................................................................................................................................210
7.8  *Messe de Nostre Dame*, Credo, the last verso-recto opening of the Credo section (*A*, fols. 445v–446r)........................................................................................................................................218
7.9  *Messe de Nostre Dame*, Credo, markings to indicate missing verse (*A*, fol. 445r, detail)....219
7.10a *Messe de Nostre Dame*, Credo, second set of markings to indicate the missing verse (*A*, fol. 446r, detail) ........................................................................................................................................219
7.10b *Messe de Nostre Dame*, Credo, location of the missing verse from folio 445v with marks on either side to show its proper placement (*A*, fol. 446r, detail) ........................................................................................................................................219
7.11  *Messe de Nostre Dame*, Credo, double bar line at the top of the folio to indicate the end of the previous musical section (*A*, fol. 445v, detail) ........................................................................................................................................220
List of Diagrams

3.1 *Poire*. Ternary ordering scheme .................................................................44
3.2 *Poire*. Ternary ordering scheme, centre locations of three sections ..............45
3.3 *Poire*. Golden Section ordering scheme .......................................................45
3.4 *Poire*. Gathering structure, red indicates irregular folios ..............................46
3.5 *Poire*. *Amors* refrain section, actual and proper narrative ordering of bifolios in the final gathering ........................................................................50
3.6 *Poire*. The folio location of the missing “G.” ...............................................72
4.1 *Fauv*. Map of the proportional ordering scheme ........................................96
5.1 *Fauv*. The proportions that determine the ordering of the whole manuscript as marked by foliation and actual folio count ......................................................102
5.2 *Fauv*. Gathering structure of the last gathering of the romance, the *dit*, and Lescurel sections .........................................................................................103
5.3 *Fauv*. Actual and foliated folio locations of the proportions 3:1 and 3:2 ..........106
5.4 *Fauv*. Proportions that determine the ordering of the *Roman de Fauvel* by actual and foliated folio locations .................................................................108
5.5 *Fauv*. Lyrical text from folio 28*ter–r*, *Pour recouvrer allegiance*, stanza 9 ........115
5.6 *Fauv*. Proportional layout of the *Roman de Fauvel* ..................................117
5.7 *Fauv*. Map of *Fauv*’s proportional ordering scheme ....................................134
6.1 *A. Prologue* gathering structure .................................................................144
6.2 *A. The Prologue* proportional map ..............................................................159
7.1 *A. Symmetrical layout of the Messe de Nostre Dame* (fols. 438v–451r) ........196
Chapter 1
Introduction

…order leads us most manifestly to that which is first and highest, most powerful, most wise, and best — St. Bonaventure¹

In the Middle Ages, music was not only defined as a sonic phenomenon received through hearing but it could also be received through the intellectual perception of the order of things. This mode of “hearing” has not been fully appreciated for its role in manuscript production and reading practices in the Middle Ages. This dissertation examines the thirteenth- and fourteenth-century manuscripts Roman de la Poire (Paris, Bibliothèque nationale de France, fr. 2186), Roman de Fauvel (Paris, BnF, fr. 146), and Guillaume de Machaut’s MS A (Paris, BnF, fr. 1584) for the principles that guide their ordering, which are based on this mode of “hearing” as defined in the medieval idea of musica.² I propose that there are hidden ordering schemes based on this idea of music that determined the production of these manuscripts and the precise composition and ordering of much of the text, music, and images within them. This idea also informed how these manuscripts were read.

I argue that musica plays a central role in the understanding of the whole of the contents of these manuscripts, particularly through their ordering. It was used to determine a text’s or a manuscript’s form by ordering the contents on a matrix of precise musical proportions. Understanding a text or manuscript through its musically based structure was an analogue to understanding God through observing the universe’s harmonious ordering. Because Christ was seen as the Divine Architect and exemplar of all form, the reader understood the logos through the harmonious form of the manuscript, an idea derived from the Christianization of the Platonic

Forms. In the Aristotelian sense, the formal cause of a manuscript—or its ordering—pointed to its final cause, its goal or purpose, which was the salvation of the reader or the union of the reader’s soul with God. The effect of first recognizing and then meditating on a text’s or manuscript’s hidden and musically based ordering was the process by which the reader participated in the transcendent Forms, or in the Christian sense, the Divine. In the hermeneutical sense, the anagogical interpretation of the text as intended by the authors and compilers—concerning salvation and final things—was discovered through the manuscript’s form.

Using these ideas, authors and compilers produced manuscripts with intentionally hidden ordering schemes that the attentive reader could discover and unravel, and which facilitated a potential experience of the transcendent for the reader. If the reader knew the “musical science” of understanding the order and disorder in things through proportion, he or she would be able to find and navigate the ordering scheme. The scheme is first presented—in the manuscripts examined here—in a hidden puzzle in the manuscript prologue, which provides a map to guide the reader on the mystical ascent through the manuscript. He or she then discovers content at proportional locations throughout the manuscript to aid his or her journey, and this content provides clues to the interpretation of the allegories in the manuscript’s poetical universe. These elaborate, extensive, and mathematically accurate schemes reveal that much of these manuscripts’ contents was composed or ordered to realize this overarching design, even across multiple independent texts, music, and images.

All three manuscripts examined in this dissertation contain poetry, music, and images. Their study has generally been divided between the various disciplines of literary studies, musicology, and art history. Studies on the relationships between these elements started to appear in the late 1980s. Currently, the examination of the complete manuscript is a trend in musicological studies, though it is still in its nascent phase, with efforts at incorporating the disciplines to get a clearer picture of the role of music in relation to the other content in these manuscripts. Because all three elements are most often intimately related, even across separate poems and poetical and musical sections, understanding the depth of their relationships is important for understanding the complete

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4 The first major study to do this was Sylvia Huot, From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry (Ithaca and London: Cornell University Press, 1987). I will discuss further developments below.
This is especially the case for these manuscripts because all three are, on the whole, homogeneous codicological units; they were produced and completed by a single team of producers with a singular goal in mind that unites all of their diverse elements. The degree to which the relationships between these elements produce meaning has not been fully appreciated yet. In considering the complete manuscript, the focus has somewhat shifted from interdisciplinarity to the material context, which has been a means to frame and discuss their diverse contents, in some sense circumventing the need for interdisciplinarity.\(^5\) There has even been a premature backlash against the study of complete manuscripts, which has only seen some twenty to thirty years of scholarly focus and is still in its early development.\(^6\)

Though the problem of understanding these manuscripts has been recognized as an issue of interdisciplinarity or understanding material context, I take a different approach.\(^7\) I extend the idea of material context by suggesting that manuscripts were constructed on premeditated metaphysical ideas. I have attempted to understand the metaphysics that the authors and producers of these manuscripts likely took for granted, and I use these principles as hermeneutical tools for understanding the ideas that underlie design and layout. I assume that the degree to which this approach has explanatory power is the degree to which these metaphysical ideas were consciously used. The presuppositions of the methodologies of interdisciplinarity, or material context, or new philology, or the like, are in part a rejection of these metaphysical principles—such as formal and final cause, the idea of first principles, and so on—and so they have restricted the capacity for observation of the manuscript ordering practice that is based on these very ideas.\(^8\) Rather, in assuming a totalizing and pre-humanist Christian understanding of the Platonic Forms and

\(^5\) Mary Caldwell notes on the most recent musicology volume considering material context, “The volume cannot be characterized as highly interdisciplinary, despite including an art historian, although admittedly the editors do not claim to be curating an interdisciplinary collection but instead encouraging disciplinary exploration chiefly within musicology…” Mary Caldwell, review of “Bradley and Desmond (eds.), The Montpellier Codex,” The Medieval Review (18.10.06), https://scholarworks.iu.edu/journals/index.php/tmr/article/view/25754.

\(^6\) “…by foregrounding a small, seemingly anomalous, and transitional fascicle, rather than a complete manuscript source, this volume seeks to redress the scholarly balance, which has tended to privilege the almost exclusive study of monumental ‘great books’ in their entirety.” Catherine A. Bradley and Karen Desmond, eds., The Montpellier Codex, The Final Fascicle: Contents, Contexts, Chronologies (Woodbridge, UK: Boydell and Brewer, 2018), 10. In suggesting that the complete context of a monumental ‘great book’ is not paramount is coincidentally a step away from material context per se.

\(^7\) Interdisciplinarity and material context have both characterized the study of the complete music manuscript in the last twenty years. Elizabeth Eva Leach makes interdisciplinarity the foundation of her monograph on Machaut. Emma Dillon does likewise in her monograph on MS fr. 146. I will discuss further studies below.

Aristotelean Formal and Final Cause, every element in these manuscripts can be understood in a contemporary language that reveals the formal principles of all the elements of the manuscript, while avoiding the fragmentary jargon of modern academic discipline, which is often not well suited to things medieval.

Secondary Literature

Though the production practice of ordering manuscripts based on hidden and musically proportional schemes has not been recognized to date, there has been important scholarship on topics which shed light upon the practice, though without recognizing the greater ideas that inform them. The first significant study to examine holistic and meaningful ordering in thirteenth and fourteenth-century poetry and music manuscripts is Sylvia Huot’s seminal From Song to Book from 1987. She examines poetry, music, and art in relation to its layout and ordering within the context of whole manuscripts. Her analysis, which hinges on the orality and literary dichotomy, offers certain insights into the manuscript artifact that retains traces of oral tradition, which she argues is intentionally represented in the poetry, music, and images. Huot discusses two of the three manuscripts in the present thesis, and she provides a foundation from which to understand their ordering. Her examination of the Poire manuscript (fr. 2186), the first in-depth study of this neglected manuscript, forms the basis of my own examination. Her analysis of the ordering of the lai section of Guillaume de Machaut’s manuscript fr. 1586 was ground-breaking, showing meaningful ordering across separate items in a manuscript, and my examination of Machaut’s manuscript fr. 1584 is an offshoot of the type of reading pioneered by Huot.

The next major study to consider a complete manuscript as a meaningfully ordered unit was Bent and Wathey’s 1998 volume on the Roman de Fauvel manuscript. This volume contains twenty-seven chapters on every aspect of the manuscript, providing a complete picture of the whole

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9 I discuss these ideas in chapter two.
10 Huot, From Song to Book.
and the multiple complex inter-relationships throughout its diverse contents. This is the single most in-depth study of a single manuscript containing poetry, music and images with a significant musicological perspective. Emma Dillon’s subsequent monograph from 2002 on the same manuscript made some insightful steps towards a complete description of the whole, yet the sheer scope of the task from an interdisciplinary approach proved difficult to execute.\textsuperscript{12}

Elizabeth Eva Leach has done considerable work towards uniting the disciplines for the purposes of better understanding Guillaume de Machaut’s oeuvre and has stressed the idea that Machaut made many specific and meaningful connections between items throughout his manuscripts.\textsuperscript{13} Her work culminated in a 2011 monograph on Machaut, an in-depth interdisciplinary study in which she focuses on the idea of Machaut’s global authorial persona and the deep integration of his work in the ordering within his manuscripts.\textsuperscript{14}

Currently, there is a trend amongst musicology scholars to examine the material context of music and manuscript ordering. The Spring 2016 volume of Digital Philology is a special edition on Machaut’s material legacy.\textsuperscript{15} The stated goal of the volume is to address “dimensions of the poet’s oeuvre—poetry, pictures, music—so as to show the nature of multi-media performance in his work.”\textsuperscript{16} In the foreword to the volume, Nichols notes the common stress in the articles on page layout and how the content’s relation to it produces meaning beyond the text. Jennifer Bain’s article deals with the depth of planning of Machaut manuscripts through involved calculation, though in an approach opposite to the one taken here, she argues that the exigencies of layout size and readability are greater determinates of the ordering of content than the author’s and compiler’s intended order.\textsuperscript{17} Although the volume offers information on ordering in a variety of manuscripts, it is of limited use here (except for comparative purposes); the sources examined are mostly obscure, or only peripherally related to Machaut himself, and they may not reveal his own principles of composition and ordering, which are exhibited in manuscript A.

\textsuperscript{13} Leach edited a volume on Machaut’s work which contain studies focused on this aspect: Elizabeth Eva Leach, ed., \textit{Machaut’s Music: New Interpretations} (Woodbridge, Suffolk, UK and New York: Boydell Press, 2003). Leach has several studies on this aspect of Machaut’s oeuvre; see chapter six below.
\textsuperscript{14} Elizabeth Eva Leach, \textit{Guillaume de Machaut: Secretary, Poet, Musician} (Ithaca: Cornell University Press, 2011).
The 2015 volume by Helen Deeming and Elizabeth Eva Leach on ordering in manuscripts that contain music represents the current state of scholarship.¹⁸ Largely due to the availability of digital scans, book history has become a central pursuit in current medieval manuscript studies and this volume approaches the trend from a musicological perspective. It addresses several important gaps in the literature: music’s role has been largely ignored in the greater study of the medieval lyric tradition, in the publishing of lyric collections and in the study of context in the manuscripts; the disciplinary divisions that are imposed on the study of the lyric tradition do not correspond to their transmission; and the artificial divisions within musicology, related to genre, authorship and the “work concept” and a general focus on compositional process have prevented the broader view of context or practical use. Deeming and Leach suggest that an interdisciplinary approach is necessary for studying manuscript context, and the general focus throughout the volume is on the whole manuscript and determining meanings, functions, or practices in music through a full consideration of every element of the manuscript to provide new insights. There is a methodological bias towards reception in the volume, however, that tends to downplay intention on the part of author and manuscript compiler and thus, ironically, the idea of holistic and unified ordering schemes as determined by authors or other producers fades into the background. This is due to the anonymous nature of most of the manuscripts examined and the perception that they are largely miscellanies. The manuscripts I examine here are different insofar as they are homogeneous codicological units and intentionally ordered as meaningful wholes. What I argue here complements the studies in Deeming and Leach’s volume because it reveals an intentional and holistic compilation practice that provides a more complete context for understanding reception. Contrary to current consensus, I argue that material and cultural context can reveal rather than negate authorial or compiler intention. This can be shown through empirical observation of the highly complex and precise mathematical ordering schemes that integrate the lyrical and musical compositions into the manuscript’s final form.

Relevant Scholarship

The primary study to recognize and examine many of the principles that inform this poetical manuscript ordering practice, and the first to elaborate a theory based on relevant metaphysical first principles—in this case of the mystical ascent of the soul to God—is Anne Walters Robertson’s

*Guillaume de Machaut and Reims.*¹⁹ She argues for a religious reading of secular texts based on the tenors used in Machaut’s Motets 1–17. Robertson claims that Machaut composed and ordered these motets as an allegory for the journey of the soul towards God, using the plainchant derived tenors as the signposts of this journey. This innovative analysis, which is a continuation of Huot’s approach, was met with some skepticism, most significantly from musicologist Jacques Boogaart.²⁰ Boogaart argues for a more rational Machaut who did not use his courtly poetry as an allegory for his religious beliefs, stating that “as a canon he did not have to disguise his religious themes.”²¹ Yet, such a stance does not take into account that the desire to disguise religious expression might be derived from motivations other than social or religious status. The allegorizing of religious ideas was a literary method very common in the Middle Ages, devised to enable the reader to achieve wisdom through the rigorous exercise of reason. Similarly, in her review of Robertson’s book, Leach notes that “Robertson renders even his [Machaut’s] ‘courtly’ French-language texts as examples of a Christianity that is of a deeply layered, mystical nature, alien as much to the secular liberal culture of the modern university as to today’s mainstream liberal Christianity.”²² This manuscript ordering and reading practice has eluded detection in modern times partly for these reasons.

Robertson’s insight into these previously unrecognized practices opened the door to recognizing the true depths of the craft of the *musicus*, particularly its manifestation in the thirteenth and fourteenth centuries. The idea that an ordered scheme across many diverse and separate items can delineate a meaningful and unified whole, and that these schemes were in imitation of a predominant mystical and literary practice in the Middle Ages, is the breakthrough moment in musicology for understanding this practice. Sensing the implications of her discovery, Robertson proposed the possibility in the conclusion of her book: “The microcosm of these seventeen motets likewise begs the question of the macrocosm of Machaut’s other works.”²³ I present a thesis here that wholeheartedly supports this proposition.

Outside of musicology, there have been significant developments in the area of the mystical ascent tradition since the publication of Robertson’s book. Robert McMahon has shown its continuous tradition in medieval literature, as exemplified in Augustine’s *Confessions*, Boethius’s

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²¹ Ibid., 607.
²³ Robertson, *Guillaume de Machaut*, 280.
Consolation of Philosophy, and Dante’s Divine Comedy. In his 2015 monograph, Stephen Blackwood showed the complex musical and rhythmical scheme of Boethius’ Consolation of Philosophy, a work that is likely the direct precursor of hidden musico-poetical structure after which the authors and compilers of the Fauvel and Machaut manuscripts modelled their own work. James Simpson describes anagogy, a term concerning the hermeneutics of the ascent, in Chaucer and other fourteenth-century English authors in light of the mystical writings popular at the time. And Curtis Gruenler discusses the idea of enigma in Piers Plowman, addressing the theological aspect of enigma in medieval poetry (which also concerns the manuscripts examined in this dissertation), in the way that it expresses the idea of participation in the Divine.

The other aspect of the ordering of these manuscripts, complementary to the mystical ascent tradition, is the craft of the musicus, the “scientific” or learned musician. The ideas of discors concordia, ordinatio, microcosm and macrocosm, amongst other ideas, which, along with musica, make up the craft have been better appreciated in medieval literature studies than in medieval musicology, particularly in the areas of symmetry in composition and manuscript collections. With the arrival of New Philology and Material Philology in the 1990s and Digital Philology in the 2000s,
there has been added emphasis on the cultural and material context of the codex. As stated above, the combination of manuscript collections and material context has been approached in medieval musicology but the missing element in these studies has been the examination of symmetry in lyrical and musical composition and in compilation. There have been some studies on the significance of ratio and proportion in music, though they have not been extended into the realm of layout or music manuscript production. Analysing music and poetry using ratio and proportion often proves to be an area of some contention, as was most famously demonstrated in musicology in the various studies of Dufay’s Nuper rosarum flores. Ratio and proportion and the extent of their use in composition is hard to determine, and there always seems to be room for interpretation. Because of this, I have referred to the ratios used in these manuscripts in very general terms, without forcing them into any mathematical system or totalizing definition. For my purposes here, it is enough to recognize the simple ratios in themselves and how they relate to the contents of the manuscripts. Even though I think that there is specific intent in the choice of the ratios used and their symbolic meaning, in the early stages of examining this manuscript design practice I have restricted my speculation on totalizing systems of thought regarding the use of ratios.

In the following chapter, I will define the terms for my study of the manuscripts as a whole and offer a definition of the medieval idea of musica, which highlights aspects that have been less stressed in modern studies of medieval music. In chapter three, I examine the hidden ordering

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29 See footnotes 10–18 above.


scheme of the *Poire* manuscript; in chapters four and five, the *Fauvel* manuscript; and in chapters six and seven, the Machaut manuscript. As I will argue and demonstrate, the bringing together of a variety of independent and “discordant” elements into a harmonious and proportionate whole in the compilation of manuscripts was seen as imitative of the recognition of God in the ordering of all things. All of these elements play a part, by direct reference and by analogy through form, in the compilation process, and ultimately serve as an analogy for the mystical ascent through the universe to heaven. These ideas can only be fully understood in the context of the material codex and in light of the metaphysics which inform it.
Chapter 2
The Hidden Ordering Scheme

*The final cause, then, produces motion as being loved, but all other things move by being moved — Aristotle*¹

The contents of the manuscripts examined in this dissertation are arranged by elaborate hidden ordering schemes. These schemes are based on mathematics, and in particular the medieval subdiscipline of musical mathematics, or *musica*. In this chapter, I will address why and how mathematics and music are the basis of these ordering schemes. There are metaphysical principles that inform the use of mathematics and music, which are necessary to understand the relationships between the proportional and numerical aspects of the ordering schemes and the specific texts, poems, images, and music that they order and highlight. At the core of these ideas is the metaphysical and ontological relationship between the hypothetical reader and manuscript, the distinction between a “natural” person and the manuscript “artifact.” Aristotle’s theory of causes also informs this relationship and is a hermeneutical tool for understanding the form of the manuscripts and the purposes of the ordering schemes in relation to the reader. These ideas are the tools I use for recognizing and understanding the ordering schemes.

2.1 The *Telos* of the Manuscript Artifact

The ordering schemes are based on a manuscript’s *telos* or ends.² The ends of the manuscripts are found in the introductory material—the indexes and prologues—expressed as first principles. The manuscripts were produced following these first principles, and these informed the ordering of the whole manuscript. It follows then that the ends are found in the form and ordering of the manuscript

the producers set. Thomas Aquinas describes this idea in the first lines of his commentary on the
*Nicomachean Ethics*:

> As the Philosopher says in the beginning of the *Metaphysics*... it is the business of
> the wise man to order. The reason for this is that wisdom is the most powerful
> perfection of reason whose characteristic is to know order... Now a twofold order is
> found in things. One kind is that of parts of a totality, that is, a group, among
> themselves, as the parts of a house are mutually ordered to each other. The second
> order is that of things to an end. This order is of greater importance than the first.³

The ordering of a manuscript to a *telos* is of greater importance than the simple ordering of parts into
a whole because wisdom is to know order, and to know order is to find unity in an aggregate of
disparate parts. In general, an author or compiler who composed or compiled a manuscript would
have had this idea as a first principle guiding the work.

Aristotle defined the idea of *telos* in solving the problem in Greek mathematics and physics
of the mutability of reality. He tried to make sense of why things—particularly their forms, as
established by Plato—were always changing or in motion. The solution came in his *Physics*, with the
idea of the four causes: *material cause* is the matter of which a thing is made, *efficient cause* is the
force or agent that brings about the “potentiality” within matter to “actuality,” or makes the thing
become what it is, *formal cause* is the form the thing takes, and *final cause* is the end or purpose for
which the thing exists. Final cause was Aristotle’s solution to the problem of change, in that there
was a movement of a thing towards its *telos*, or final form. The formal cause of a thing contained the
“potentiality” of its end or purpose, and so he argued that there was a close relationship between the
formal and final causes. As Aristotle says, “And since ‘nature’ means two things, the matter and the
form, of which the latter is the end, and since all the rest is for the sake of the end, the form must be
the cause in the sense of ‘that for the sake of which.’”⁴ The form of a thing contains, in potential, its
final cause or end, or, in other words, there is a final form at the end of all change, when a thing has

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Sicut philosophus dicit in principio metaphysicae, sapientis est ordinare. Cuius ratio est, quia sapientia est potissima
perfectio rationis, cuius proprium est cognoscere ordinem… Invenitur autem duplex ordo in rebus. Unus quidem
partium aliquus totius seu aliquus multitudinis adinvicem, sicut partes domus ad invicem ordinantur, alius autem
est ordo rerum in finem. Et hic ordo est principalior, quam primus. Thomas de Aquino, *Sententia libri Ethicorum*,
Library of Latin Texts—Series A (Turnhout: Brepols Publishers, 2018), accessed 14 June 2019,

Quotations from Latin prose sources will have the original Latin in footnotes. Poetry quotations will be presented in
the original language and in translation in the body of the text.

been actualized. In the case of the ordering of manuscripts, the form the ordering takes is the formal cause, and it contains the potential of its final cause, or telos. These metaphysical ideas were used across the board—in theology, philosophy, literature, commentaries, and the like—in the High and Late Middle Ages. More relevant here, Alastair Minnis has discussed their use in literary theory and practice.\(^5\)

The purpose of a manuscript is the edification of the reader. The medieval idea of the ontological status of a person as distinct from a manuscript is important for understanding how the idea of telos informs both composing and reading. A person has a telos, an innate potentiality towards a determinate end, which is intrinsic to nature. Artifacts, such as manuscripts, do not have innate potentiality; their telos is extrinsic.\(^6\) The telos of an artifact must be realized in the reader. A person’s form—which was seen as his or her soul—has its end, goal, or purpose in it in potential, and one way to realize this potential is through engagement with an artifact such as a manuscript. The manuscript artifact is only an analogy or sign that assists the reader in understanding nature and God better; it points to the reader’s final cause. An artifact can be used by a reader to enact the potential, or telos, in him or herself and thus complete the deficiencies that he or she has due to sin (otherwise known as entelechy). In religious terms, this is the process of conversion and salvation as realized through the manuscript artifact.

A reader was seen as a unity of parts, and all of these parts developed for the purposes of his or her unity and end. An artifact does not have the unity inherent in natural things. Manuscript authors and compilers impose form on a manuscript’s matter (content) by ordering it from the “outside.” The manuscript was simply an aggregate of diverse things. The reader unified the aggregate of matter that makes up the artifact in his or her mind. The principle of unification is implied by the form and ordering of the manuscript, which the reader must recognize in order to activate the potential in the manuscript towards its end or telos. Therefore, the reader was the end of the ordering of the manuscript artifact; he or she realized the manuscript’s telos through reading and unifying its diverse contents in his or her mind.

Because final cause is a solution to the problem of change, it naturally involves the idea of motion. Motion that produces change is the actualization of potential in a natural thing to its final form. The principle of motion towards a telos is built into the ordering of the manuscript and is even


\(^6\) Barnes, “Natural Final Causality and Providence in Aquinas,” 349.
inherent in the medium of the codex itself; the ordering schemes are built on this principle of change. As the reader makes his or her way through the manuscript, by turning pages back and forth and making connections that unify the contents in his or her mind, he or she realizes the telos. In an immediate physical sense, the compilers enacted this idea through the poetical use of layout and in the relation of content to the turning of pages, which leads to the formation of the intellect of the reader towards his or her telos. In thirteenth- and fourteenth-century Aristotelian prologues, which were used in literature manuscripts as well as theological and philosophical ones, this was known as the “mode of proceeding” (modus agendi/procedendi). The ordering schemes are processual rather than complete in themselves. Minnis provides a fourteenth-century example:

> The formal cause is found in the words ‘may be accomplished’: something is formally transmitted and taught when what the beginning of the work promises for investigation is continued through the work in an orderly way, and brought to conclusion at the end. Anyone who deals with the divine word—indeed, with any orderly treatise—should make sure that, in discussing his subject, he has an organized modus procedendi.

If a reader is to be brought to the manuscript’s end, the manuscript’s “mode of proceeding” must be well organized, and this is realized in the formal cause. The principle of motion in the formal cause is expressed in the statement of potential: ‘may be accomplished.’

> For the telos to be accomplished in the reader, he or she has to recognize, or ‘participate,’ in the form or ordering scheme of the manuscript. Participation (participatio) is the degree to which the reader can see the relationship between the forms perceived in the manuscript with the Platonic world of Ideas or Forms. The Christian adaptation of Plato’s metaphysics meant that the ideas in a manuscript, expressed through the ordering of words, pictures, and symbols, had as their ultimate referent their perfect exemplar, the logos or Christ. The process of reading which led to such understanding was the enactment of the mystical ascent, in the participation in the Divine. The ordered ideas in a manuscript contain in potential their ultimate perfection, and the reader’s mind “ascends” from the perceptible idea to the imperceptible source of Ideas or Forms, the logos, to the degree that he or she participates in the manuscript’s formal cause. Participation was not simply the intellectual correspondence between a reader’s idea and its ultimate referent, it was seen as a real

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7 Minnis, Medieval Theory of Authorship, chapters 4 and 5.
8 Ibid., 161–2.
9 For a description of participation’s role in literature, see Gruenler, Piers Plowman, 13–21.
10 For the idea of the ascent of the soul in medieval literature, see Robert McMahon, Understanding the Medieval Meditative Ascent.
participation of the reader’s mind in the Divine. A sign, such as a manuscript, was seen as a mediator of reality. The correspondence model, which is the post-structuralist perspective that generally holds today, says that what we grasp in our mind only corresponds to whatever degree to the thing outside of our mind; a sign can never be a mediator of reality.\(^\text{11}\) As Gruenler notes, Augustine had anticipated such a critique by suggesting “the need for a Transcendental Signifier and Signified in order to anchor referentiality in human language.”\(^\text{12}\) Thus, to participate in the Divine through the manuscript’s ordering scheme, the reader must unify the words and symbols under the Transcendental Signifier and Signified as a means to directly experience the greater truth, or \textit{telos}.

But a reader cannot participate in a manuscript perfectly. His or her perfection or \textit{telos} is in him or herself in potential, which the manuscript artifact helps realize to a certain degree. The manuscript itself is not perfect either, of course. A manuscript cannot contain the perfect exemplar perfectly, and so in some sense the artifact is in error and contains errors in its matter or content. In this metaphysical and theological schema, error becomes a conscious aspect of manuscript production. Daniel Wakelin has discussed the possibility that text gaps left in some manuscripts have intention behind them and tentatively suggests that the text is rather an intellectual structure that is fulfilled as an idea in the reader’s mind.\(^\text{13}\)

This was a culture that believed that all human effort was flawed until it was completed by grace; so there might be satisfaction in not copying the perfect text but humbly aspiring to perfection yet falling from it.\(^\text{14}\)

The solution to the fallibility of the manuscript is to make one that facilitates—through an evocation of grace in a text, image, or piece of music—a transcendent experience of the ineffable exemplar. This is done through the ordering of the manuscript and involves significant manipulation of the material manuscript itself to appear as ‘error.’ The schemes are meant to facilitate the mystical ascent through grace, rather than a reader having to rely on the naturally faulty content of the

\(^{11}\) Gruenler discusses the historical move away from the idea of participation in philosophy, which largely occurred at the end of the Middle Ages. Gruenler, \textit{Piers Plowman}, 13–21, chapter 6.

\(^{12}\) Ibid., 36.

\(^{13}\) Daniel Wakelin, “When Scribes Won’t Write: Gaps in Middle English Books,” \textit{Studies in the Age of Chaucer} 36 (2014): 249–278. Benjamin Saltzman has recently argued that error was commonly feigned in cryptographic works as a means to make them more difficult to decipher. Errors may be an expression of the paradox of Creation, which appears as made up of incommensurable features such as hot and cold, hard and soft, etc. This is the idea of \textit{Discors concordia}, which is part of the ordering schemes, as I will discuss. I would add that, for the soul to ascend, one must solve the enigma of Creation, which in these manuscripts is the meditation on the ordering schemes that mimic the harmonious order of Creation. Benjamin A. Saltzman, “\textit{Vt hsskdxt}: Early Medieval Cryptography, Textual Errors, and Scribal Agency,” \textit{Speculum} 93, 4 (October 2018): 975–1009.

\(^{14}\) Wakelin, “When Scribes Won’t Write,” 277.
manuscript. The reader cannot make the ascent by his or her own faulty powers; he or she requires grace to do it.

Ordering schemes play an important role in pointing the reader beyond the manuscript. The content may be in error, but the form is another matter. Augustine discusses participation in art in *De Vera Religione* (XXX, 54–56) and the human inability to grasp the ideal form suggested by the artifact. As Moseley notes on this passage, and in discussing numerical composition,

the limitedness of apprehension and language does not deny the poet’s capability to make a model that will relate, however shadowily, to the nature of the universe. As Augustine remarked, our minds suffer the mutability of error, and so there must be ‘above’ us, in the Mind of God, a standard by which we perceive beauty as harmony *(convenientia)*—a harmony that is expressed by balance or equality through the symmetrical placing of equal parts or the ordered pattern of unequal parts… The great attraction of the art of spatial and numerical composition is that someone seriously exploring the flawed nature of human perception and language can invoke a system of meaning which *ex hypothesi* is a closed, logical and neutral medium, free of personally superadded and therefore unquantifiable values. It is also a system that—as was believed—best describes the nature of the world we live in and the Mind of God who created it. Mathematics is the ultimate image of that *ordo* towards which the whole creation groaneth in travail.15

Because it is mathematically based, the form and ordering scheme of the manuscript was seen as a neutral medium through which the experience of the Divine was possible, in spite of the error in the content. In this metaphysical model, the idea of error was part of the ordering scheme’s realization.16 This is especially true in the *Poire* and Machaut manuscripts, where scribal and binding errors were feigned and highlighted within the mathematically accurate ordering schemes. The binding errors in both cases involve the god of Love; the folios he appears on are out of order. This is an expression of the idea that the order of Love is superior to the order of Nature, and that the reader must understand this to correct the ordering of the manuscript’s content in his or her mind, from its “natural” ordering to the perfect ordering of Love (as I argue in the respective chapters below). These errors were feigned to facilitate the ineffable experience by discouraging the reader from making an idol of the

16 I think this was expressed in the trope of the unlearned compiler. As Minnis notes, this idea was also applied within single works as well, as was done by Jean de Meun and Geoffrey Chaucer. “The common principle involved is that a compiler is not responsible for his reader’s understanding of any part of the *materia*, for any effect which the *materia* may have on him and, indeed, for any error or sin into which the *materia* may lead the reader.” Minnis, *Medieval Theory of Authorship*, 201–2.
manuscript through focusing on the natural over the spiritual and helped them recognize the potential for transcendence that the manuscript provides as made possible by grace. From the author’s and compiler’s perspective, the temptation to usurp God’s role as the Creator had to be avoided in the creation of texts and artifacts, as many authors such as Saint Augustine and Alan of Lille expressed.  

2.2 The Conventions of Poetry

The authors and compilers of these manuscripts worked from prescriptive plans, which were based on first principles derived from these metaphysical ideas and determined by what they wanted to express. Geoffrey of Vinsauf provides a description of this process in the Poetria nova:

Let the mind’s interior compass first circle the whole extent of the material. Let a definite order chart in advance at what point the pen will take up its course, or where it will fix its Cadiz. As a prudent workman, construct the whole fabric within the mind’s citadel; let it exist in the mind before it is on the lips.  

As Mary Carruthers has noted, the ‘Cadiz’ refers to the journey’s end. This is the poetical analogue to the idea of final cause or telos. Vinsauf refers to the final cause as the first principle of composing, and it determines the ordering, or formal cause, of the material, which he likens to the building of a house. The road to achieve the ordering of the content in such a way is the first purpose of his treatise. As Carruthers notes, “the road metaphor governs [Vinsauf’s] discussion of the entire composing process.” The idea of the mode of proceeding through a manuscript along a path or way for the purposes of realizing a telos or attaining a particular end was known as the ductus. Carruthers describes ductus as referring to the artistic work as a journey. It was often described as a way or path to take through the text or manuscript, a metaphor used in all three manuscripts discussed here.

20 Geoffrey of Vinsauf, Poetria Nova, 21.
The ordering scheme is this path. For the reader to navigate the path, he or she needs a map as a guide. As Carruthers notes, Vinsauf “conceives of \textit{dispositio}, the arrangement of subject matters, as a variety of mapping,” and stresses that the idea of the composer as mapmaker has been overlooked.\textsuperscript{22} Vinsauf’s idea is not only conceptual but it was also applied to the production of manuscripts literally. In reference to studies of the Bible:

For such a reading exercise, to include a map among the front matters of texts—where one should find study guides and orienting devices—might be quite helpful, and was often done. In all such Bible reading maps, Paradise plays the initiating role, it holds the orienting position.\textsuperscript{23}

The goal of the map is Paradise, the zenith of the mystical ascent. This idea is significant to these manuscripts because they all contain a type of hidden map in their prologue material that is meant to guide the reader to a series of specific locations in the text or manuscript, which make up the way or path through it, and whose whole course is the ordering scheme itself. Paradise is even expressed as the goal in both the Fauvel and Machaut manuscripts. The map reveals the path, which is the formal cause or ordering scheme, which leads to the final cause or \textit{telos}. The map in the prologue material is a \textit{microcosm} of the \textit{macrocosm} of the whole manuscript’s scheme.

Of the categorization of the various types of \textit{ductus}, one common to poetry was the ‘oblique,’ or in allegory, the difference between what is being said and what is meant.\textsuperscript{24} Because these manuscripts are of allegorical poetry, the \textit{ductus} is oblique and is even expressed explicitly in the \textit{Poire} manuscript as “the obscure way”: “The right way [to do this] is obscure” (\textit{La droite voie en est osecure}, v.342). Obscurity characterizes the journey of the reader of an enigmatic and allegorical poetical work. The allegory is veiled and not easy to discern. As Carruthers notes,

\begin{quote}
Through its formal disposition the work in and of itself ‘directs’ movement… The work does not transparently ‘express the author’s intentions.’ Its formal arrangements themselves are agents, which cause movements, mental and sensory…\textsuperscript{25}
\end{quote}

The processual function of the ordering scheme is not explicit because it is not expressed by the author in his or her intentions but is inherent in the ordering schemes he or she sets. As such, obscurity and hiddenness are a theme in these manuscripts, whose hidden and obscure meanings must be interpreted. Engaging a poem or manuscript only at the level of the allegory it contains is to

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{22} Ibid., 190.
\item \textsuperscript{23} Ibid., 194.
\item \textsuperscript{24} Ibid., 198.
\item \textsuperscript{25} Ibid., 201.
\end{itemize}
\end{footnotesize}
not penetrate its hidden depths. The authors and compilers provide an abundance of clues, mostly through specific words, that suggest the mode of deeper reading through allegorical interpretation. These terms are often highlighted by the ordering scheme. In Jan Ziolkowski’s examination of the idea of obscurity in medieval literature he notes that the mention of “obscurity” in a poetic text is a direct reference to its interpretability—that there is a latent deeper meaning to discover.26

Many of the conventions of courtly poetry are pointers to the allegory’s interpretability. For instance, the love between the Lover and the Lady must be hidden, their intimate moment must be secret. The mystical sublimation that their union represents, an allegory for the telos, must be protected so that it is not treated as mundane.27 As Ziolkowski notes,

This way of thinking influenced many poets and literary interpreters from antiquity through the Renaissance, who conceived of the most refined literature as replicating this supposed relationship between the visible and invisible world: it veiled truth beneath a covering, “obscuris uera inuoluens.” To be understood and appreciated properly, such literature forces the reader to peel away the covering (what they called integumetum or involucrum—and what many would now designate the envelope) behind which the truth of transcendent experience has been obscured.28

There are often reasons given in the poetry for the necessity of hiding the lovers’ interactions: to protect from slanderers, or to hide their affair from the Lady’s husband. These and other ideas form the allegorical representation of the need to protect the mystical sublime that the manuscript’s telos points to. This device could be for education, in the strenuous intellectual exercise of deciphering the text, or for protecting the mystical sublime from the common layman or the uninitiated. The ordering schemes serve as a means to discover the hidden sublime in these manuscripts; they contain the potential to discover the hidden sublime, the telos.

The ordering scheme of a manuscript contains the ductus or way to its telos, and the way is hidden and thus obscured from the layman or uninitiated reader; it is rather meant for the experienced or professional reader.29 Even so, it is not easy even for the experienced reader to realize his or her innate potentiality through such an artifact; it requires grace, humility, effort, and suffering. This is the condition of a person in a fallen world; the solution to his or her conundrum is enigmatic. One of the most widely quoted verses in the Middle Ages on this idea, and indeed quoted

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28 Ibid., 143.
29 The experienced or professional reader was someone who was trained in or familiar with the monastic and scholastic culture of learned reading.
in the manuscripts examined here, is from Corinthians 13:11: “We see now through a mirror in an enigma, then face to face.” The material realm of Creation was seen as an enigma and it was only in Paradise that one could see God face to face. For Aquinas, seeing face to face in the material sense meant having an intimate understanding of the things to which words or symbols pointed, not a limited understanding in them as mediators of truth. To see face to face is to see with ‘clarity’ the thing the manuscript’s language points to.

The ordering schemes provide a key to unlocking the enigma of the manuscripts so that the reader can gain clarity about “truth.” If the reader is able to meditate on the enigma, he or she can transcend the words and symbols of the manuscript and ascend to the ineffable experience of God. This negative view of understanding God has its roots in the Mystical Theology of Pseudo-Dionysius the Areopagite, a fundamental text in the Christian mystical tradition. As he says,

But my argument now rises from what is below up to the transcendent, and the more it climbs, the more language falters, and when it has passed up and beyond the ascent, it will turn silent completely, since it will finally be at one with him who is indescribable.

As the reader ascends to God through imperfect language and symbols, he or she leaves those symbols behind to experience the perfect and ineffable God. As Gruenler states, “the poetics of enigma… mediate continuous approach to ever greater participation that will be fulfilled in knowledge ‘face to face.’” The realization of the reader’s telos depends on the degree of his or her participation with the manuscript, through a deeper engagement with the ordering scheme, which ultimately points beyond language and human expression. This state of realizing telos, when the reader is “face to face,” is the experience of charity, or the pure state of love in God’s presence.

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30 Gruenler, Piers Plowman, 32. I chose this translation from Gruenler because it expresses the idea in this verse I wish to highlight.


31 Pseudo-Dionysius was an authority in medieval Christian theology, second only to St. Augustine, and was important to the thought of Hugh of St. Victor, Thomas Aquinas, Bonaventure, the Cloud of Unknowing author, amongst many others.


34 Gruenler, Piers Plowman, 19.
In the Scriptural exegetical tradition, determining issues of ultimate salvation, or the future of Paradise in a Scriptural text, was known as anagogic interpretation. Anagogy was one of the four senses of Scripture, following the literal, typological, and tropological.35 Along with the anagogical sense, the tropological is also significant in that it is the determination of the moral content in the allegory that can be applied to the reader in the present moment for the purposes of realizing his or her telos. In the Aristotelian prologues of the thirteenth and fourteenth century, the final cause concerned philosophical or moral (tropological) issues in secular works and salvation (anagogical) in Scriptural exegesis.36 Because the referent for the secular aspect of these manuscripts is spiritual, indicated by spiritual imagery and text in the ordering schemes, there is an overlap of both of these senses. The virtues, acquired by a person partly through grace and partly through effort, were the heavenly and earthly means to attain the ends of moral perfection and salvation. Vices and virtues are common in medieval poetry for this reason, because they serve as the path to lose or achieve the end. Of the three theological virtues—faith, hope, and charity—charity is the only one that is properly teleological, for it is fully realized in Paradise, and it thus exemplifies the final cause. Faith and hope are no longer necessary in Paradise but are exercised only in earthly existence. As Aquinas says: “Charity tends towards the last end considered as last end: and this does not apply to any other virtue… Wherefore charity, above all, implies relation to the First Principle, and consequently, in charity above all, we find an order in reference to the First Principle.”37 The argument Aquinas makes in this article is whether charity has order or not, which he affirms because of charity’s teleological nature. The ordering of manuscripts emphasizes the struggle for the virtue of good love or charity, as is evident in the courtly love poetry, and thus contains the information the reader must process to achieve the desired end of charity in Paradise.

36 Minnis, Medieval Theory of Authorship, 29.
Anagogy pervades the medieval poetical tradition. It is a foundational principle in allegorical texts in the medieval Christian tradition, starting with Prudentius’s *Psychomachia* in the fifth century. As Andrew Hicks has noted, such subsequent influential Neo-Platonic works as Macrobius’s *Commentary on the Dream of Scipio*, Martianus Capella’s *Marriage of Philology and Mercury*, and Boethius’s *Fundamentals of Arithmetic, Fundamentals of Music*, and the *Consolation of Philosophy*, all modelled the ascent “that lead to the proper end, the ascent to “the Good” (the *summum bonum*), which was the final cause of all cosmological inquiry…” Hicks recognizes that an explicit “methodology” for this ascent was formulated in the cosmological and musical-theoretical tradition, which formed the basis of medieval poetry. Its influence is magnified in the Chartrian school of the twelfth century, with the flourishing of commentaries on Calcidius’s *On Timaeus* and through Bernard Silvestris’s *Cosmographia* and Alan of Lille’s *Plaint of Nature* and *Anticludianus*. The anagogic nature of some of the most famous high- and late-medieval poems is evident; Alan of Lille’s *Anticludianus*, Dante’s *Divine Comedy*, the *Pearl*, and *Piers Plowman* all have visions of the final destination of Paradise.

The anagogical sense includes the idea of the manuscript as an artifact completed at a specific time in history but having implications for a reader’s experience through time. The reader’s participation is realized through his or her ‘motion’ through the manuscript towards his or her telos, and the reader gradually comes to understand the text in the course of time. At the end of the process, the reader understands the source text, the *logos* itself. As James Simpson has noted, Anagogy, that is, is less a kind of meaning to be extracted from a text, and primarily a process toward a future place or time, through which that meaning will be understood in time. Anagogy does not so much point to the *theme* of the Heavenly Jerusalem, as point to a modality and a temporality of reading. It points to the Heavenly Jerusalem as a utopian, future communitarian intelligibility, led up to by a process of understanding in time. The end of anagogy is the timeless place in which the reading community will be ready to read fully, and so fully understand a text as it has unfolded across history.  

Reading is processual, with the gradual effect of participation in the manuscript through time effecting the mystical ascent of the reader to the end point, where he or she will “read” and understand the *logos*. The succession of foliated leaves is as passing days in a spiritual calendar,
imitating the historical Biblical plan of salvation; for example, the Machaut manuscript is numerically designed based on 366 folios in the narrative section (365 days +1); likewise, Petrarch’s *Canzoniere* has 366 poems.\(^{40}\) The journey to Paradise is a journey through time, the motion of turning the pages representing the passage of time and realization of the potential for the reader’s salvation.

### 2.3 Music as the Mediator of the Ascent

The ideas examined so far are related, insofar as telos, final cause, ductus, Cadiz, participatio, ascent, and anagogy are all symbols of the same idea from philosophical, theological, and poetical perspectives. The formal cause contains these things in potential, and so the form of the manuscript is the mediator of the ascent. Because the formal cause is the medium of the manuscript and its design and ordering, it is naturally determined by number: the size and number of folios and the size, length, and number of images, text, and music, and so on. The content itself is determined by numbers as well, in the metre of poems, the structure of the music, the proportions within images, and so on. All aspects of a manuscript are delimited by numbers determined by the authors and compilers. The mathematical design or form of a manuscript mediates the matter or content to the reader.

Of the disciplines in the quadrivium, mathematics’ role as a mediator is best exemplified in musica because it was defined as the relationship between multitudes or discrete quantities such as a poem, image, or song; it represented the relationships or bonds between things. The principle applied both between things and between the material and spiritual realms. The classifications of knowledge in the Middle Ages were designed around the idea that mathematics was the mediator between the realm of the natural world and that of the Ideas. Under theoretical philosophy, Boethius placed mathematics between the “intellectibles” of theology and the natural entities of physics.\(^{41}\) In the *Didascalicon*, Hugh of St. Victor related this idea to the journey of the soul by “providing (Did. 2.4) an arithmetical account of the soul’s procession and return (processio et regressio)” between these

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41 Hicks, *Composing the World*, 72.
two realms. The ascent was mediated by mathematical, and more precisely, musical or proportional form.

The ascent of the soul from the natural world to the world of Ideas occurred through a musically ordered universe. Boethius’s *musica mundana* is a comprehensive definition of such a universe. On the top level, there is a musical relationship between the World Soul and the universe. Then there is a musical relationship between the firmament, the planets and Earth. The relationships of their movement in time, through the calculation of days, months, and years were also musically proportional. On the microcosmic level, the atomistic connections between the four elements, the bonds of which make up all matter in the universe, were based on musical proportion. Mathematics was quantity abstracted from observation of the natural world, and such observation provided the proofs of mathematics that could be applied to artifacts. Because artifacts, such as manuscripts, were microcosms of a nature so constructed, they could reflect the same musically proportional ordering. Manuscripts could be ordered proportionally, from the macrocosm of relationships across the whole manuscript down to the microcosm of relationships between content on folio faces.

The geocentric model of the universe provided a visual and musical structure of reality through which the idea of the mystical ascent was visibly and metaphorically coherent. A person, standing on the Earth at the bottom could ascend up through the harmonious orbits of the planets to the firmament and beyond to the Empyrean, or Paradise. As a model, this ascent is basic to the underlying conception of much medieval writing, most literally described in Alan of Lille’s *Anticlaudianus* and Dante’s *Divine Comedy*. In the case of the *Comedy*, Dante experiences the transformation of music—in broad strokes—from the chaotic noise and screams of the Inferno, to the melodies of Purgatory, to the perfect harmony of Paradise. As the soul ascends to God, music becomes increasingly perfect as one approaches the celestial choirs. Music also forms the basis of the structure of many important texts that are concerned with the ascent. The final book VI of Augustine’s *On Music* begins by describing how it is about the ascent of the reader’s soul based on the previous five books, “so that we may move from the corporeal to the incorporeal.”

Martianus Capella’s *Marriage of Philology and Mercury* ends with a chapter on Harmony, the final stage of the ascent.

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42 Ibid., 90.
43 Francesco Ciabattoni, *Dante’s Journey to Polyphony* (Toronto: University of Toronto Press, 2014).
45 Hicks, *Composing the World*, 83–4.
The biblical evidence for the harmoniousness of Creation comes from a popularly quoted verse in musical treatises on God as the creator of such an ordered universe, from the Book of Wisdom 11:21: “…but thou hast ordered all things in measure, number, and weight.”\(^46\) Chapter 11 states that God ordered the universe in this way for the purposes of redemption, which was integral to the very structure of the universe. It was ordered so that people are not overwhelmed by the chaos and disorder that they produce by their sin. The source of this ordering was seen as Christ the redeemer and Divine Architect. So, the exercise of observing the mathematical ordering of the natural world was the exercise of revealing God, and this was the path to redemption.

This idea is implicated in the ordering of the manuscripts treated in this thesis. A popular text on the mystical ascent at the time of their creation was St. Bonaventure’s *Itinerarium Mentis in Deum* (The Journey of the Soul into God). Bonaventure discusses the mind’s ability to represent sensible things—such as a manuscript—and to understand God through them. One contemplates things in nature, which is God’s art, through the numbers and proportions that form all things. Bonaventure mentions that Augustine’s *On Music*, Book VI, describes how one ascends to God through recognizing different kinds of numbers, stating, “In these texts he shows the differences of numbers that ascend gradually from all these sensible beings to the Maker of all, so that in all things God may be seen.”\(^47\) He quotes Boethius to express the logical conclusion of this train of thought: “number is the principle exemplar in the mind of the Creator.”\(^48\) The science of music, then, is the understanding of the mind of God. This is the foundational implication of the ordering schemes of these manuscripts.

The proportions of the manuscript are meant to have an effect on the *musica humana* of the reader—the Boethian idea of the harmonious balance of the four humors and the soul and body in a person. The majority of Hugh of St. Victor’s definition of *musica* is on this aspect in relation to the practice of reading.\(^49\) As Loewen has noted, “Grosseteste tells us that the cure for a disorderly and intemperate soul may be found in the science of numbers, and that music has this power because it is the *modificatrix* of motion itself. For Augustine, music was the means by which the soul was reduced to God.”\(^50\) Music is the mediator between the order of the universe and the moral and


\(^{48}\) numerus est praecipuum in animo Conditoris exemplar. Ibid., 76–77.

\(^{49}\) Hicks, *Composing the World*, 91.

\(^{50}\) Peter V. Loewen, *Music in Early Franciscan Thought* (Leiden and Boston: Brill, 2013), 126.
spiritual life of the reader. It balances his or her physical and moral being for the purposes of the ascent, and a manuscript can be ordered by proportion with this effect in mind.

In the Comedy, the change in the music throughout Dante’s journey describes his process of conversion from chaos to order. Carruthers points to an early and influential text that discusses the role of music in conversion and ascent: Augustine’s exposition on Psalm 41. The psalmist describes the ascent of his soul to God from an experience he has in God’s house. Carruthers notes how the psalmist “is led (ductus) by some sounding music (organum) which comes from within the structure [of God’s house] itself”:

He was drawn toward a kind of sweetness, an inward, secret pleasure that cannot be described, as though some musical instrument were sounding delightfully from God’s house. As he still walked about in the tent he could hear this inner music; he was drawn to its sweet tones, following its melodies and distancing himself from the din of flesh and blood, until he found his way even to the house of God...

... In God’s home there is an everlasting party... From that eternal, unfading festival melodious and delightful sound reaches the ears of the heart, but only if the world’s din does not drown it. The sweet strains of that celebration are wafted into the ears of one who walks in the tent and ponders the wonderful works of God in the redemption of believers...

As Augustine describes, the psalmist is drawn to the house of God by sweet tones and melodies, which he hears with the “ears of his heart.” Augustine talks about a type of hearing that is intellectual and spiritual rather than aural. He is describing the experience of the ascent of the

51 Carruthers says that this exposition “became a touchstone for the life of prayer in the desert.” Carruthers, “The concept of ductus,” 194.


53 Augustine expands on this idea throughout the exposition. For example, “My mind even has the power to see objects through itself alone. It may be aware of something like colors and light not actually present to my eyes, music or other sounds not available to my ears...” Augustine, Expositions of the Psalms, 245. “... he was drawn onward by the charm of a spiritual, intelligible music until he despised all external things and was rapt by love for what is within.” Ibid., 248.
psalmist’s and by association the reader’s soul as he or she reads and meditates on the psalm.\textsuperscript{54} This passage describes the ancient Jewish practice of meditating on the Tabernacle and internalizing it, one that was continued in early Christian practice.\textsuperscript{55} As the reader internalizes the form of the Tabernacle, which is given with precise numerical dimensions in the Bible, his or her soul is drawn up by a sweet music to God’s house. The idea of “hearing” a structure is fundamental to the ordering schemes in the manuscripts I consider.\textsuperscript{56} The schemes must be “heard,” or recognized by the intellect, to make the ascent.

There was another idea about music, thought to be realized in the non-material realm of Creation, that facilitated the ascent and was received through the hierarchy of the spiritual realm in Paradise. A person received the wisdom of God by a cascading effect through the hierarchy of angels in the Empyrean, down through the geocentric and material universe to the person. This is the corresponding descent of grace, which enacts the soul’s ascent. The definitive text on the hierarchy of angels in the Middle Ages was Pseudo-Dionysius the Areopagite’s \textit{The Celestial Hierarchy}, in which he reflects on the nature and role of the seraphim, the pinnacle angels in the spiritual hierarchy and the highest form in creation.\textsuperscript{57} Because they are of all beings closest to God in creation, he defines them as the mediators of God’s divine enlightenment to all beings in creation:

\begin{quote}
The beings who are first to know God and who, more than others, desire the divine virtue have been deemed worthy to become the prime workers of the power and activity which imitate God, as far as possible. In their goodness they raise their inferiors to become, as far as possible, their rivals.\textsuperscript{58}
\end{quote}

The desire of the seraphic choirs, who perpetually sing God’s praises, is transmitted to persons through their music, raising them up to Paradise. The revelations of the harmonious law the seraphim receive from the source of all order are transmitted through their song:

\textsuperscript{54} Meditation is important to Augustine’s idea of reading. As Brian Stock as noted, “Augustine… consolidates the role of reading and meditation in Western mystical thought.” Brian Stock, \textit{Augustine the Reader: Meditation, Self-Knowledge, and the Ethics of Interpretation} (Cambridge, Mass: Harvard University Press, 1996), 2.
\textsuperscript{55} Carruthers, “The concept of ductus,” 194.
\textsuperscript{56} Évrart de Conty describes the history of this mode of hearing in the \textit{Livre des Echecs Amoureux Moralises} from the late fourteenth century, in the section “Of the Nine Muses Around the Sun.” See Joan Morton Jones, “‘The Chess of Love’: Old French Text with Translation and Commentary” (Ph.D. diss., University of Nebraska, 1968), 238–41.
\textsuperscript{57} Pseudo-Dionysius, \textit{The Complete Works}, 161–166.
\textsuperscript{58} Ibid., 178.

Hence, theology has transmitted to the men of earth those hymns sung by the first ranks of the angels whose glorious transcendent enlightenment is thereby made manifest.\(^{59}\)

If the reader can “hear” this music descended from the celestial choirs, he or she receives understanding of the harmonious order of the universe, though in a reduced form of what the seraphim receive:

Following that same harmonious law which operates throughout nature, the wonderful source of all visible and invisible order and harmony supernaturally pours out in splendid revelations to the superior beings the full initial brilliance of his astounding light, and successive beings in their turn receive their share of the divine beam…\(^{60}\)

The seraphim transmit revelation of the harmoniousness of God through music. The reader must first respond to the prompt from the seraphim, a prompt of grace, to find the hidden ordering schemes and begin the ascent. The *Poire* manuscript starts with a seraph shooting the Lover and Beloved with an “arrow of love,” beginning the process of their ascent. The first image in the Machaut manuscript depicts the god of Love with angel’s wings surprising him with his visit, in an imitation of the Annunciation. God’s harmonious law as received through the seraphim’s music is an analogue to the message of the manuscript, as shown in its contents and as transmitted through the musically-based ordering scheme.

### 2.4 Discors Concordia

Charity affects harmonious ordering of any aspect of the universe: populations, amorous relationships, manuscripts. As Paul says in the letter to the Colossians 3:14: “But above all these things have charity, which is the bond of perfection.”\(^{61}\) This idea, in relation to *musica mundana*, has precedent in the book of Genesis, where God creates the universe and calls it “very good.”\(^{62}\) In

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Calcidius’s commentary on Plato’s *Timaeus* (32c), the “craftsman of the world… fabricated this splendid engine as visible, tangible, and bound together by a harmonious proportion in the equilibrium of its parts…” The verse from the Book of Wisdom 11:21, on God’s ordered universe, refers to the idea that a merciful God ordered such a universe for the purposes of redemption. Furthermore, God ordered the universe in such a way as an act of charity or love. Aquinas discusses the effects of charity in the *Summa*:

Discord is opposed to concord. Now, as stated above (Q.29, AA. 1, 3) concord results from charity, in as much as charity directs many hearts together to one thing, which is chiefly the Divine good, secondarily, the good of our neighbor.

In the cosmological tradition, the universe was composed of similar and dissimilar things which made a harmonious whole, bound together by love. The idea of dissimilar things being held together in harmony—such as in a diverse compilation of poems, prose, images, and music—was often expressed with the term *discors concordia*, or discordant harmony. The idea of *discors concordia* can be traced back to the earliest Greek philosophy. Anaximander argued that the universe was composed of opposites—hot and cold, wet and dry. This idea was popularly used in poetry throughout the Middle Ages. An early example can be found in Ovid’s *Metamorphosis* [Book I, 432–33]:

*Cumque sit ignis aquae pugnax, vapor umidus omnes
Res creat, et discors concordia fetibus apta est.*

And, though fire and water are naturally at enmity, still heat and moisture produce all things, and this inharmonious harmony is fitted to the growth of life.

The world is full of dissimilar things that form life when they are brought together harmoniously. This essentially musical idea was at the centre of the relations between things in any sense: from cosmology, to politics, to poetry, to manuscript production. A twelfth-century classification of

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66 The idea of *discors concordia* is referred to in Plato’s *Republic*, Aristotle’s *Politics*, Cicero’s *Republic*, Augustine’s *City of God*, Boethius’s *De institutione musica* and *Consolation of Philosophy*, Martianus Cappella’s *Marriage of
knowledge from Chartres modeled on the Didascalicon defines music as the “science of considering proportions towards understanding the harmony and discord of things.”67 As Joseph Dyer notes, this definition of music does not restrict it to musical consonances alone but to the understanding of the proportional relation of all things concordant and discordant.68

Discors concordia was used to describe harmony in any sense whatsoever, which explains why music had such an important metaphysical status in antiquity and the Middle Ages. Ptolemy of Lucca refers to it in De Regimine Principum (ca. 1300), where he discusses how all dominion in politics is from God, from the perspective of the end or goal. All citizens should be directed towards the virtue of charity, through the effect of “divine motion”:

Therefore, one must say of necessity that an act of divine intellect, which we also call divine providence, may be discerned in advance in any particular end, which we may take as the ultimate end of any particular created thing, and that through this act God disposes the whole and leads it to its destined end, as Boethius puts in The Consolation of Philosophy.69

Ptolemy of Lucca is referring to book 4, meter 6 of the Consolation, in which Philosophy discusses the idea, using the words discors and concordia:

16 Sic aeternos reficit cursus
17 alternus amor, sic astrigeris
18 bellum discors exsulat oris.
19 Haec concordia temperat aequis
20 Elementa mobis, ut pugnantia
21 Uicibus cedant umida siccis,
22 Iungantque fidem frigora flammis,
23 Pendulus ignis surgat in altum,

Thus, reciprocal Love makes new the pathways
Eternally set, thus from the fixed stars
War’s disharmony flees into exile.
This harmony rules elements balanced
In their just measures: Moistness and dryness,
At war back and forth, yield to each other,
Ice and flame joining together as friends.
Thus the quivering fire rises to heaven

Philology and Mercury, and Dante’s Monarchy, amongst many other works. It is a ubiquitous term that corresponded to the Pythagorean idea of the universe being ordered by musical proportion. For a historical summary of the idea of discors concordia in relation to music see Julie Emelyn Cumming, “Concord Out of Discord: Occasional motets of the Early Quattrocento” (Ph.D. diss., University of California, Berkeley, 1987).


68 Ibid.

Recalling the idea of *ductus*, Love brings harmony via a course or path. Without love, the universe dissolves into discord and war. Alan of Lille expresses the same idea at the end of *Anticludianus*, after the battle between the Vices and Virtues: “Love rules: nowhere is there discord, but everywhere agreement” (*regnat Amor, nusquam Discordia, Foedus ubique*, book 9, verse 386). Love brings about *discors concordia*, while music is the science of understanding this process.

The ideals of love expressed in the courtly love poetry in these manuscripts are contrasted with their opposites; this is the poetical expression of *discors concordia*. In the *Poire* manuscript, it is Envy. In the *Fauvel* manuscript, it is Vainglory. Envy is the feeling someone has who hates another for their good fortune—it is hatred of the other. As Aquinas notes in his discussion on what is opposed to charity, envy of another’s spiritual good is one of the worst sins (ST II–II:36:4). In the poetry, the envious, through slander, attempt to destroy the lovers’ bond, which is a metaphor for the soul’s bond with God. Destroying someone’s bond with God is to potentially condemn them to hell, preventing the ascent of his or her soul, and this is why it is such a terrible sin. In Aquinas’s definition of that which is opposed to charity, envy is hatred towards our neighbour, whereas sloth is hatred towards our own good (ST II–II:36). Delay (*demeure*) is a central issue in courtly poetry and in the poetry of these manuscripts. Delay is sloth, the lack of desire to remove obstacles to the ascent to God.

The idea of *discors concordia* has a special role in the ordering of these manuscripts because it is associated with a particular ratio in their schemes. This ratio is what Euclid called the “division in extreme and mean ratio,” more famously known as the Golden Mean or Golden Section. It was used by Euclid to construct the pentagon and the dodecahedron, which is made up of twelve pentagons and is one of the five Platonic solids. The Pythagoreans had associated the number five (of the pentagon’s five sides) with marriage because it was the sum of the first female and male numbers (two plus three), an appropriate symbology for a manuscript of love poetry and music. The dodecahedron was considered an abstraction of the universe, and this represented the “marriage” of the World Soul with the material universe. It is the Platonic solid that most resembles a sphere,

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which was considered the shape of the geocentric universe.\textsuperscript{74} Within this symbology, there is a complex relationship between the macrocosm of the universe and the microcosm of the person; the universe is made up of the harmonious relationships of diverse and opposite things just as the person is made up of the diverse things of soul and body and the right balance of the four humours, which were opposite in nature like the four elements. Because the manuscript is an artifact and a microcosm of the natural order, it is likewise made up of harmonious relations between diverse and opposite things—music, poetry, images, and the ideas they contain. At the location of the manuscripts corresponding to the Golden Section proportion, the authors and compilers placed direct references to \textit{discors concordia}, showing the manuscripts to be microcosms of the universe and operating by the same principles of ordering.

2.5 A Note on the Golden Section

Proportions, and the Golden Section in particular, are a contentious issue in medieval musicology. Anna Maria Busse Burger has recently noted that “quite a number of scholars have become increasingly cautious about the use of architectural proportions” in music in the Middle Ages and Renaissance, noting the controversy surrounding Dufay’s \textit{Nuper rosarum flores} amongst others.\textsuperscript{75} While her work on memory treatises has provided strong evidence for the use of proportions in musical composition, the caution remains for many. The most vigorous criticism is from Ruth Tatlow, whose most recent article on the Golden Section has further fueled reservations.\textsuperscript{76} Questions arise for two main reasons: the scant and cryptic historical record on the Golden Section, particularly the silence on the subject in musical treatises, and the lack of an authoritative musicological study on the Golden Section in the Middle Ages.

The most prominent critics who challenge the presence of the Golden Section in medieval music all cite the work of Roger Herz-Fischler.\textsuperscript{77} While his book \textit{A Mathematical History of the Golden Number}—originally published in 1987—is an important survey of the mathematical history of the ratio, it does not consider other documentation or material evidence (poetry, philosophy,

\begin{thebibliography}{99}
\bibitem{note1} Ibid., 231–2.
\bibitem{note2} See chapter one for \textit{Nuper rosarum flores}. Berger, “The Role of Proportions,” 173.
\end{thebibliography}
theology, buildings, art, music, etc.) that would provide a fuller picture of the history of the ratio.\textsuperscript{78} While Herz-Fischler followed up the book with other studies that address questionable scholarship on the Golden Section, his analysis was not tempered by a more complete examination of historical evidence for the ratio.\textsuperscript{79} The pragmatic and somewhat vociferous skepticism that Herz-Fischler expresses was prominent in the 1960s and 70s (when he first developed his ideas), which was a period of modernist pragmatic reaction to the new studies on medieval symbolism that began in the 1940s and 50s.\textsuperscript{80} His argument must be considered in the context of this debate, which has more recently been addressed by Hiscock, who has shown such modernist arguments to be unsubstantiated and anachronistic.\textsuperscript{81} Herz-Fischler’s skepticism nonetheless has entered the musicological debate and remains unchallenged.

In literary studies and musicology, it is controversial to calculate proportions from edited versions of poems or music; almost all of the research to date relies on this practice and critics rightly point this problem out. This approach is an inexact science because it is conducted at least one step removed from the source, which undermines the veracity of such calculations. I have formulated a methodology to address these problems of getting as close to the source as possible.\textsuperscript{82} I only examined manuscripts whose production was plausibly overseen by the authors of the content, and I only consider exact calculations, never approximations to the ratio, no matter how close (this holds for all ratios considered). I also take into account the metaphysical assumptions that informed composition; that is, these manuscripts were constructed hylomorphically—the ‘form’ (the physical manuscript) and the ‘matter’ (the poetry, music, and art) constitute one ‘substance.’ All of these stringent factors bring the ambiguities in numerical and proportional calculations in poetry and


\textsuperscript{81} Hiscock, \textit{The Symbol at Your Door}, 1–7. For a survey of the Golden Section in the greater scheme of medieval symbolism see chapter 5 especially.

\textsuperscript{82} This idea should not be confused with “material philology” or “new formalism” as currently practiced, which are both based on modern philosophical assumptions and express modern concerns.
music to a minimum, counterbalancing the absence of explicit statements by the authors and composers themselves.

One of the main issues in the current understanding of medieval proportional ordering and symbolism is that modern reading practices do not acknowledge the mode in which these medieval practices operate. In modern reading practices, we read the ‘matter,’ but we do not consider the ‘form.’ If we read medieval texts with a view to both of these, we gain access to a specialized mode of knowledge that was practiced by some authors and composers in the Middle Ages. The purpose of composing hylomorphically was didactic; the reader or singer was required to unify the form and matter to determine the knowledge inherent in the composition. One example I examined uses the Golden Section. Pointedly, where the Golden Section is supposedly located in both the Fauvel and Machaut manuscripts, the same textual reference to *discors concordia* is placed emphatically. It appears that Machaut was either copying the Fauvel manuscript or the idea was a poetical practice at the time. The two ideas are not related to each other through language alone (as we would expect) but the ‘form’ of the Golden Section forms the ‘matter’ of *discors concordia*. The idea of the Golden Section and the idea of *discors concordia* constitute one ‘substance’ of form and matter. Symbolic meaning was applied to the Golden Section in this way.

Contemporary documentation substantiates this evidence. Campanus of Novara produced an edition of Euclid’s *Elements* ca.1255–59. I do not claim that the authors and compilers of these manuscripts knew of Campanus’s work (though they likely did due to its popularity), but they express the same idea about the Golden Section that he does:

And thus the power of the line divided according to a proportion having a middle and two extremes is wonderful, since many things worthy of philosophers are accordant with it, this principle proceeds from the invariable nature of higher principles so that it can rationally unite solids so diverse in magnitude, number of bases, and also in their shape, with a certain irrational harmony.

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83 This same correspondence also occurs in Adam de la Baseé’s *Ludus Super Anticlaudianum*, Lille, Bibliothèque municipale, MS 316. Because I have found this correspondence in three manuscripts so far, it is possible that there are more manuscripts that do the same.
84 H.L.L. Busard, *Campanus of Novara and Euclid’s Elements* (Stuttgart: Steiner, 2005), 32.
85 Translation by Melissa Pettau.

The key phrase is “this principle… can rationally unite solids so diverse in magnitude… with a certain irrational harmony.” This is the idea of discors concordia. In these manuscripts, this idea is explicit in the poetry at every Golden Section proportional location I examined. The authors and compilers used this cosmological idea of the Golden Section to order the diverse contents of a manuscript containing poetry, music, and art. They transferred the cosmological idea to a poetical one, informing a ‘microcosm’ with the ‘macrocosm,’ thus using the Golden Section in a symbolic way.

2.6 A Note on Music and Numbers

There is an internal numerical and musical logic to the ordering schemes of the manuscripts under consideration. They are all precisely ordered by a complex array of proportions determined largely by foliation and lines per folio. There is no fudging of numbers or approximation of proportional locations. In all instances examined the numbers are simple, accurate, consistent, and unambiguous. This only becomes apparent through a thorough and rigorous examination of the proportional schemes as a whole. Each manuscript has its own logic of ordering, though they all share essentially the same proportional schemes. They are all so alike in the make-up of their schemes that they could be considered as part of an as yet unrecognized tradition of manuscript production.

Proportional ordering can occur on several levels within a manuscript, at the level of the whole manuscript (as in a division in the centre of the manuscript), at the level of a section of the manuscript (as in a division in the centre of a poetical work or section of music), and at the level of the folio (as in the centre of a folio face). The Fauvel and Machaut manuscripts contain many individual items and have complex ordering schemes that unite their varied contents in several ways. The Poire manuscript is simpler because it concerns the ordering of a single work.

The proportional schemes are based on three main ratios:

1. “2:1”—This is the centre of the whole or any ordered section of a manuscript. Musically, it is the ratio of the octave.

2. “3:2” and “3:1”—These related ratios divide the whole or any ordered section of a manuscript into three. Musically, they are the perfect fifth and the octave-plus-fifth respectively.
3. “The division in extreme and mean ratio”—The Golden Section, in modern mathematics, can be expressed in several ways but approximates as 1.618. Because this specific ratio was not formulated until the sixteenth century (at least as far as the historical record indicates), I use mathematics known during the time of these medieval manuscripts, which could have been used to calculate the Golden Section.\footnote{I thank Dr. Craig Fraser at the University of Toronto for offering me guidance on the subject of possible calculations of the Golden Section in the thirteenth century.}

One method would be to copy Euclid’s geometric method of determining the Golden Section from Elements Book II, Proposition 11 using a ruler and compass, and then using a measuring rule to determine numbers based on lengths of the proportions in the diagram. The method I use here is based on the algebraic equation \((\sqrt{5} - 1)/2\) of the Golden Section, which would have been known from Euclid. The square root of five could be determined by Leonardo of Pisa’s method for finding the roots of numbers arithmetically, which he published in his Liber Abaci of 1202 and 1228.\footnote{Fibonacci’s Liber Abaci: A Translation into Modern English of Leonardo Pisano’s Book of Calculation, trans. Laurence Sigler (New York: Springer 2002), 490–4.}

After determining the square root of five, the solution for the equation is 89 divided by 144 (0.6180). To determine Golden Section “\(x\)” of number “\(a\)” the formula is: “\(x\)” divided by “\(a\)” equals 89 divided by 144. For instance, to determine the Golden Section of 100 folios, the formula is:

\[
x/100 = 89/144 \\
x = 8900/144 \\
x = 61.805
\]

The total of 61.805 would be rounded to the nearest number 62. The Golden Section of 100 folios would be between folios 62 and 63. This method of calculation replicates the exact locations in all three manuscripts.

Conclusion

To summarize, the formal cause of a manuscript is a precisely ordered mathematical and musical scheme, which contains in potential the telos or final cause of the reader. As the reader goes through the manuscript, turning folios forward and backward, he or she enacts the mystical ascent, which is mediated through the proportional musical structure that is a microcosm of musica mundana, and this ascent happens because of the effect of these ordered numbers on his or her musica humana. Discors concordia balances the opposites (such as hot and cold, wet and dry) within the reader, making them healthy both physically and spiritually. The ascent takes place through time, requiring the motion of the manuscript as enacted by the will of the reader, which is first instigated by the grace he or she receives from God. The grace also enables him or her to “hear with the ears of the
heart" the hidden ordering of the manuscript. Because the content of the manuscript perforce as a created object contains error, it is rather the form that points to the perfect exemplar or *logos*, who is the ineffable source of all harmonious form and order in the universe. The manuscript points to the higher order of Love, which supersedes the order of Nature. I argue that this is the metaphysical framework within which to recognize and understand the ordering schemes in these manuscripts. This framework informs the deeper sense of the allegory used in the courtly poetry and music, which at the core concerns the conversion and salvation of the reader who mystically ascends through meditation on the mathematical and musical ordering of the universe.
Chapter 3
The Transcendent Order of Love in *Le Roman de la Poire*

After the defining moment of the *Roman de la Poire*, when the Lady shares a pear with the Lover in the presence of the god of Love, the Lover describes what he learned from the event. His interlocutor, an unnamed person who debates with him throughout the narrative, interjects and complains about his description of the pear:

507  Max et biens, ce sunt II contraire  Evil and good, they are two opposites
508  Et vos lé metez en commun  And you associate them
509  Autresin con s’il fussent un  As if they formed a whole!

The Lover replies,

515  Or oez selone mon esgart  Now listen, according to my judgement
516  Et l’acordance et la devise  Harmony and division
517  En cele poire avoit assise  Were planted in this pear:
518  A un chievrefueil, amerote  With a honeysuckle, a stinking chamomile.

The interlocutor cannot understand how evil and good can coexist in the pear. The Lover then explains to him how love and suffering go together. At the end of the narrative, and the end of the manuscript which contains it, the Lover and the Lady sing a series of refrains whose first letters form an acrostic for the name of Love (*Amors*). Strangely, the folios that contain this pinnacle moment of the romance are mis-bound and the narrative is out of order, confusing the reader who is meant to learn about the love they are singing about.

The book the Lover says he has written and compiled about the romance between him and the Lady—the very book the reader has in his or her hands—contains the “harmony and division” of their experience; he includes the good and the evil of what happened to him to instill a lesson for the reader. The god of Love has taught him how to successfully make his book, and the reader must also submit to the suffering inflicted by Love to understand it. He or she must discover the transcendent order of Love, which resides over and above the order of the book.

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In this chapter, I argue that there is a hidden ordering scheme in the one manuscript that is dedicated solely to the *Roman de la Poire*, and that it is meant to instruct the reader in the transcendent order of Love. Paris, BnF, MS fr. 2186 (hereafter *Poire*) contains the first of two extant copies of the *Roman de la Poire* (*The Romance of the Pear*, hereafter *Poire*). The manuscript is thought to be nearly contemporary with the poem’s composition (c. 1250–80). It contains the approximately 3000 verse romance, nine full-page illuminations, two smaller images, and twenty refrains, seventeen of which have accompanying empty staves and historiated initials. It is a homogeneous codicological unit that is compact and carefully produced. The *Roman de la Poire* has been recognized as a response to Guillaume de Lorris’s *Roman de la Rose* (before it was completed by Jean de Meun), and like the *Rose* it is a first-person narrative. It is unique in being the first first-person narrative to include lyric insertions, preceding such other similar poems as Nicole de Margival’s * Dit de la Panthère d’Amours* and Guillaume de Machaut’s *Livre dou voir dit*, the latter of which I will discuss in chapter seven. Due to these similarities the *Poire* could be considered a, if not the, predecessor to the *dit* genre.

The *Poire* is about a romance between a Lover and a Lady. The Lover is also the author of the book, which he offers to the Lady in the narrative. The main narrative of the story begins with the Lady taking a bite out of a pear and passing it to the Lover, in an apparent allusion to the story of Adam and Eve. The Lover falls for the Lady and what follows is a series of allegorical events describing the developing love relationship between them. Much of the main narrative involves allegorical personifications who come to the Lover singing refrains, which symbolize the development of the love relationship. The historiated initials for the first five refrains spell the name of the Lady, *Annes*, the next six spell the Lover’s name, *Tibaut*, and the final five spell *Amors*. Because the staves that accompany these initials contain no music, it seems that their only remaining

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2 The other copy is in Paris, BnF, MS fr. 12786, from the early fourteenth century. Large sections of the *Poire* are in another fourteenth-century manuscript, Paris, BnF, fr. 24431. There is also a fragment, which is discussed in Richard O’Gorman, “Un Feuillet inconnu du *Roman de la Poire*,” *Romania* 103 (1982): 362–71.

3 A summation of the proposals made up to 1985 for the dating of the composition of the romance can be found in Marchello-Nizia, *Le Roman de la Poire*, xlvi, lxiv–lxv. In an article from 1994, Hans-Reich Keller proposes a dating for the manuscript based on the idea that the manuscript was created in two stages. Hans-Erich Keller, “La structure du *Roman de la Poire*,” in *Conjunctures: Medieval Studies in Honor of Douglas Kelly*, eds. Keith Busby and Norris J. Lacy (Amsterdam and Atlanta: Editions Rodopi, 1994), 205–217.


function is to highlight that the verses are in fact refrains. It also suggests that the acrostics are the main concern of the author and/or compilers. Notated music was likely not a priority, as the meticulousness and completeness of the rest of the contents shows. Before the main narrative, which starts on folio 15r, there is an extended prologue section containing an initial twenty-verse prologue, followed by nine full-page illuminations depicting different characters or stories, which are accompanied by facing poetic vignettes in alexandrines. The vignettes are told from the perspectives of the god of Love, Fortune, Cligès, the Lover, Tristan, Pyramus, and the Lover twice more. These are followed by a second prologue spanning three folios.

Despite its uniqueness and high quality of execution, little attention had been paid to the Poire before Christiane Marchello-Nizia’s edition published in 1984. Since then, it has received attention in a handful of studies but a detailed examination of the Poire manuscript has yet to be undertaken. Because the codex and its contents are so intimately conceived, a full understanding of the romance can only be achieved through a study of its material context. This chapter is a first step towards such a study.

The Poire has received attention mainly from literary and art-historical perspectives; this is the first musicological study of the manuscript. The introduction to Marchello-Nizia’s edition contains a summary of the scholarship before 1984. The edition’s influence was soon evident in Sylvia Huot’s influential study from 1987, in which she examines the tension in the Poire between orality and literacy and between music and written sign. She discusses these ideas in the light of compilatio, the combining of many different poetical styles and art forms, such as music and illumination, into an ordered whole. She recognizes the overt religious symbolism of the romance but does not discuss its relevance in any detail. Two studies, by Anthony Allen and Jean-Claude Mühlethaler, attempt to make sense of the allegory of the pear itself, and its metaphor as a religious or sacred object. The identity of the pear determines the nature of the allegory because the action of

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6 Marchello-Nizia, Le Roman de la Poire. The previous edition from 1881 was faulty and had been long out of print: Friedrich Stehlich, Messire Thibaut, Li roman de la poire, Erotisch-allegorisches Gedicht aus dem XIII (Halle: Niemeyer, 1881).
8 Huot, From Song to Book, 188.
9 Anthony Allen, “L’écriture et le fruit défendu: textualité et conversion dans le Roman de la Poire,” Études littéraires 31, 1 (1998): 77–94 argues for basing the meaning of the pear on Augustine’s Confessions, in which the pear represents Augustine’s own episode of “original sin” and subsequent process of conversion, and on another level serves as a metaphor for the semiotic nature of the text. Jean-Claude Mühlethaler, on the other hand, argues that the pear is a sacred object and represents the exemplary path of the love journey; see his “Histoires d’amour à l’ombre
the poem centres on the biting of the pear, which is seen by some as a re-enactment of the Fall from the story of Adam and Eve. The artwork in the Poire plays a significant role and even sets it apart from other romances of the period, and so some attention has been paid to its role in the romance, particularly in its function in unifying the diverse contents of the manuscript. Allison Stones has noted the similarities of the Poire’s image program to contemporaneous Psalters and other religious manuscripts and how this is exceptionally rare for secular manuscripts of the period. It has even been described as a “Psalter of Love.” The depth of the image program has been discussed by Kumiko Maekawa, who has shown how the full-page illuminations in the prologue section describe and mirror the development of the protagonists’ love relationship in the main narrative. The one study on the structure of the Poire, by Hans-Erich Keller, focuses on the differences between the prologue section, covering folios 1 to 14, and the rest of the manuscript. He proposes that the manuscript was completed in two separate and unrelated stages, a thesis contrary to the one I make here, in which I propose that the manuscript is a homogeneous unit as evidenced by the complex proportional ordering scheme that determines its complete form. The ordering of the manuscript has been recognized in most studies as being of some significance to the romance but the extent to which it determines the romance has not been fully explored.

The Poire is an enigmatic manuscript and presents itself as a sort of riddle. One of the central focuses of scholarly research is the nature of this riddle. It is generally argued that the riddle is solved by discovering the names of the main characters—Annes, Tibaut, and Love—in acrostics

Mühlthaler, “Histoires d’amour,” 91–3, gives, in my opinion, a needed corrective to this view. Mireille Demaules gives the most complete assessment of the religious aspect of the Poire, in line with Mühlthaler’s thesis: Tibaut, Le Roman de la Poire, 23–7. My thesis in this chapter supports and further develops this approach. For studies that suggest the Fall interpretation see Marchello-Nizia, Le Roman de la Poire, xxi; Allen, “L’écriture et le fruit défendu,” 78–9, 91–3; Laverne Barbara Dalka, “Medieval French Narrative With Lyric Insertions: A Study of Representative Works From the Early Thirteenth to the Late Fourteenth Centuries” (PhD Diss., University of Chicago, 1996), 141; Brooke Heidenreich Findley, “Discourses of Sincerity: Gender, Authority and Signification in Some Medieval French Courtly Texts” (PhD Diss., Duke University, Durham, 2003), 265–69.

10 Mühlthaler, “Histoires d’amour,” Mireille Demaules gives the most complete assessment of the religious aspect of the Poire, in line with Mühlthaler’s thesis: Tibaut, Le Roman de la Poire, 23–7. My thesis in this chapter supports and further develops this approach. For studies that suggest the Fall interpretation see Marchello-Nizia, Le Roman de la Poire, xxi; Allen, “L’écriture et le fruit défendu,” 78–9, 91–3; Laverne Barbara Dalka, “Medieval French Narrative With Lyric Insertions: A Study of Representative Works From the Early Thirteenth to the Late Fourteenth Centuries” (PhD Diss., University of Chicago, 1996), 141; Brooke Heidenreich Findley, “Discourses of Sincerity: Gender, Authority and Signification in Some Medieval French Courtly Texts” (PhD Diss., Duke University, Durham, 2003), 265–69.see Tibaut, Le Roman de la Poire, 18–27.


12 For the most recent survey on the role of the images in the Poire see Tibaut, Le Roman de la Poire, 18–27.


hidden in the first letters of the refrains. Though this aspect of the romance is somewhat hidden, it is
directly referred to in the poetry and is not difficult to deduce. The most difficult riddle regarding the
acrostics is the addition of a “g” to Annes to get the name Angnes, a detail which is also alluded to in
the poetry, though less clearly than the names themselves. This is the extent of the recognition of the
riddle in the poetry, though it is supported by further interpretation that teases out the deeper reasons
for the acrostics. While these analyses solve aspects of the riddle, the extent to which the riddle
determines the state of the manuscript has not been fully appreciated. The acrostics are only a sign of
a deeper hidden structure in the manuscript.

In this chapter, I will examine the structural design of the Poire, which I argue is based on an
elaborate ordering scheme, of which the acrostics serve as a second-order sign. This ordering forms
a hidden scheme meant to offer the attentive reader access to the deeper sense the author intended in
the allegory of the romance, the transcendent order of Love. This ordering scheme integrates the
poem, images, music, and the manuscript to such a degree that not only is this manuscript copy
likely the first one made but the poem and the manuscript were also created as an inseparable unit.
Based on the evidence I present here I argue that the allegory of the poem is of a wholly different
emphasis than previously considered. The understanding of the Poire’s allegory is typically centred
on the courtly love relationship, on the attendant feudal norms, or on the metaphor of writing. I argue
that there is a theological and metaphysical foundation to the allegory that informs all other
interpretations, which is concerned with the mystical ascent of the reader to the transcendent order of
Love found in God. I will first present the codicological data that reveals the Poire’s ordering, after
which I will discuss the interpretive implications of this data.

3.1 The Ordering Scheme

My approach to the manuscript was to determine its ordering principles, to discover if there were
any principles besides those apparent in the internal logic of the prologues, the poetic narrative, and
the basic layout of the manuscript. I examined the total structure of the manuscript for proportional
correspondences that would show it to be ordered after the idea of musica I outline in chapter two;
doing so revealed a proportional design based on the placement of a single word. I will present here
this one ordering principle (amongst several at work in this manuscript), which determines the
greater structure of the manuscript. Subsequently I will present other codicological details that
further substantiate this structure.
Enseigner: The Manuscript as a Sign

The ordering of the whole manuscript, from the number of folios and lines per folio, to the ordering of the content, is revealed by the intentional placement of a single word throughout the poetic text. The word is *enseigner*, which the Larousse *Dictionnaire de l’ancien français* defines as “Marquer” (to mark, write down), “Montrer” (to show), “Faire signe” (to make a sign), “Faire la preuve” (to prove), “instruire” (to teach or train). The semiotic range of this word is appropriate to its function, which the author exploits both in the poetic text and in the ordering scheme.

The word first appears in verse 10 on folio 1r. The phrase the word is in spans the centre of the 20 verses on the first page, from verses 10 to 11.

10  *S’amors enseignie ne m’eust*  If Love and my lady had not taught me,
11  *et ma dame bien dire los.*  truly, I dare to say it.

The central location of this word on the first folio, placed in a phrase between Love and the Lady and that crosses the centre (*S’amors enseignie ne meust | et ma dame*), indicates the function of the word in the manuscript’s ordering scheme; it is a marker or sign of proportional location.

Figure 3.1. First folio, placement of *enseignie* in the central couplet in the layout (*Poire*, fol. 1r)17

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17 All figures have been removed from this dissertation due to copyright reasons. For complete scans of all three manuscripts discussed please refer to the Gallica website (gallica.bnf.fr).
Locating the other folios throughout the manuscript where the word appears reveals the greater proportional structure of the manuscript. Using Marchello-Nizia’s verse numbering, the word appears at:

1. 1r, v.10—enseignie
   25v, v.12 (v.807)—enseigne
2. 28v, v.11 (v.912)—enseignie
   28v, v.12 (v.933)—enseigne
3. 51v, v.20 (v.1836)—enseignie
4. 56v, v.10 (v.2026)—enseigne
5. 74v, v.1 (v.2692)—enseigne, v.3 (v.2694)—enseigne, v.17 (v.2708)—enseigne
   75v, v.5 (v.2716)—enseigne, v.14 (v.2726)—enseigne
   75v, v.14 (v.2745)—enseigne
   76v, v.7 (v.2778)—enseigne, v.18 (v.2789)—enseignee

As I will discuss below, the instance on folio 25r announces the four proportional locations that follow it (folios 28, 51, 56, and 74). These four locations form two overlapping proportional schemes. The first divides the manuscript into three (folios 28 and 56). The second divides the manuscript by the Golden Section (folios 51 and 74).

The Ternary Scheme

In musicological terms, the first scheme, which divides the manuscript in three, represents the perfect fifth (3:2) and the octave-plus-perfect fifth (3:1). The manuscript is divided in three at folios 28 and 56 (diagram 3.1).

Diagram 3.1. Poire. Ternary ordering scheme

<table>
<thead>
<tr>
<th>Proportional location</th>
<th>3:1</th>
<th>3:2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folios</td>
<td>1</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>← 27 folios</td>
<td>← 27 folios</td>
</tr>
</tbody>
</table>

The number of folios on either side of these two folios, which divide the manuscript into an equal three parts, is 27: folios 1–27, 29–55, and 57–83. These three sections of 27 are also representative of the number three: 27 equals 3 times 3 times 3. This numerical scheme was most likely the determining factor of the total number of folios in the manuscript as set by the poet. These numbers
reflect the importance of the number three in the Poire; for example, the three acrostics of the main characters Lady, Lover and Love.

The other proportional correspondence significant to this ordering scheme is the centre locations of these three divisions (diagram 3.2). Musically, centres represent the octave, the ratio 2:1. The centre of the first section is on folio 14. This is the end of the extended prologue, with the main narrative starting on folio 15r. The centre of the second section and the whole manuscript is folio 42, where Sweet Look gives the Lover’s heart to the Lady. The centre of the last third, folio 70, is on the only folio without a refrain in Tibaut’s name, in which the personification Mesure talks.

Diagram 3.2. Poire. Ternary ordering scheme, centre locations of three sections

<table>
<thead>
<tr>
<th>Centre locations</th>
<th>Folios</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 14 28 42 56 70 83</td>
</tr>
</tbody>
</table>

Not only is this scheme based on the number three but there is a pattern with the number seven, another significant symbolical number. All of the main locations in this foundational scheme are even multiples of seven (14, 28, 42, 56, 70).

The Golden Section Scheme

The second ordering scheme is based on the Golden Section. The Golden Section of the manuscript is between folios 51v and 52r.18 The word enseigne appears in verse 20 of folio 51v, on the page-turn and precise location of the Golden Section. The Golden Section location, in its larger scheme, corresponds to folio 28 of the ternary scheme; as I will show, it is the first location for both schemes. There are 22 folios between folios 51 and 28; 22 folios after folio 51 is folio 74, the final location containing the word enseigne, also occurring, as on 51v, on the page-turn, at verse one of folio 74r (diagram 3.3). There are seven occurrences of the word after the first on folio 74v, up to folio 76v. The reason for the multiple occurrences at this final location will be discussed below.

18 Golden Section: x divided by 83 equals 89 divided by 144. x equals 51. Therefore, the Golden Section is between folios 51 and 52. See chapter two above for an explanation of the calculation of the Golden Section.
Diagram 3.3. *Poire*. Golden Section ordering scheme

<table>
<thead>
<tr>
<th>Proportional location</th>
<th>GS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folios</td>
<td>1</td>
</tr>
</tbody>
</table>

These four distinct locations in the manuscript (folios 28, 51, 56, and 74) in addition to the two indicators in the prologue and folio 25r, account for all uses of *enseignier*, with one significant exception, which I will discuss shortly. They form the structural skeleton of the whole manuscript, delineating major sections and significant narrative and structural locations in the poetry throughout the manuscript.

The Gathering Structure and Layout

The gathering structure is precisely arranged to accommodate the proportional scheme (diagram 3.4). There are 10 quaternions, which should equal 80 folios, but three folios have been added to the first gathering to bring the total to the 83 folios needed to realize the numerical scheme. The addition of three folios to the regular quatrain structure shows the level of mathematical planning of the codex to establish the proportional scheme and to highlight the significance of the numbers informing the ordering and the content of the manuscript on every level.
The irregular folios form a pattern. The first gathering has an additional folio at f. 3 with a stub between folios 9 and 10. The two central gatherings, five and six, also have a third inserted folio with a stub. In gathering five, the third folio (38) is an addition to the quaternion. In gathering six, the third folio (47) had its accompanying folio cut from the quaternion (between folios 49 and 50). This pattern of additional third folios in three gatherings not only conforms to the general significance of the number three but it also allows for the three Golden Section proportional locations to occur between numerically significant gatherings: folio 28 abutting gatherings three (3) and four, folio 51 abutting gatherings six (3x2) and seven, and folios 75–6 spanning gatherings nine (3x3) and ten. There is also a consistency to these codicological manipulations; the first, middle two, and last gatherings have been manipulated. The last gathering is bound out of narrative sequence with the two middle bifolios mixed up: bifolio 79–80 has been reversed and put in the place of bifolio 78–81. The possible reason for this “mix-up” will be discussed below.

The proportional ordering scheme set within the gatherings and the consistent writing block layout of one column of 20 lines forms the structural framework of the whole manuscript. Considering the accuracy of the proportional locations of the word *enseigne*, the poetry was likely written with this specific proportional manuscript layout in mind. There are several other details that support this idea.
The layout of one column of 20 lines per folio side is strictly adhered to with only a few minor exceptions. There are two instances of a refrain and its historiated initial taking up an extra line of space, requiring an extra line for one verse (29r), and a part of one verse (41v), to keep couplets together. In two cases, the refrain and image left an extra space; on 26r there is space for an extra line of verse, so the copyist split the last verse (v. 849) in two to fit the extra line, and on 12r verse 298 was repeated to accommodate the extra line at the bottom of the folio. On folio 13v, a couplet was missed (vv. 356–7, copied below the text block in a smaller hand) and the two missing verses were made up for two folio faces later, on 14r, by the splitting of verses 282–3 onto four lines. This was done to fill the missing two lines left on 14v from the missing couplet, which precedes the beginning of the main narrative on 15r. The most anomalous folio is 11, with 23 lines on the recto side and 22 on the verso. Of the three instances that exceed the 20–line layout, two abut proportional locations (folios 29 and 41), and one is the last-mentioned folio 11. The disproportional layout of this folio is a poetical device, which I will discuss below.

Of all of these, folio 21 reveals the particular attention the author and scribe paid to the poetry’s relation to the layout of the manuscript. Folio 21 has 21 verses per folio side; the extra two verses are a couplet that is split across the page-turn, with the first verse on the bottom of the recto and the second at the top of the verso. It is the only folio in the manuscript to do this. In exceeding the layout by one line to correspond with the folio’s number, the scribe draws attention to the form of the manuscript. The corresponding folio number and verse totals is also the multiple of the two numbers (21 equals 3 multiplied by 7) on which the ordering is based.

The most significant aspect of this sensitivity to the relationship of verse and layout is the overall structure of the poetry. The poetry is written to fit the 20–line layout throughout the manuscript. The poem starts with a 20–line prologue, and a series of 20–, 40–, or 60–line vignettes, a one-folio dedication to the Lady, and three full folios of a second prologue. The beginning of the narrative starts at the top of 15r, the beginning of the first acrostic at the top of 26r, the beginning of the second acrostic at the top of 66v, while the final acrostic is the only one to not begin at the top of the folio, which is an expression of Love transcending the order of the manuscript, an idea I will discuss further below. The Epilogue begins at the top of 82v. The important dialogue with Reason begins at the top of folio 56v. These are the greater structural points of the poem that conform to the layout, but smaller narratives also occur within folios or groups of folios, with arguments or discussions often beginning at the top of folios and contained within a single folio or series of folios. As I have already noted, specific words are placed at numerically specific locations throughout.
There is overwhelming evidence that the *Poire* was composed specifically for this layout (unless this manuscript is a direct copy of another, in layout and exact placement of verses and extra folios, which seems unlikely). If this is so, the opening material preceding the main narrative on folio 15r likely saw modification in the course of realizing the whole. As the main narrative was set, the opening material was open to modification to support the main narrative. This thesis stands against the two-stage composition as proposed by Keller.\(^{19}\)

### The Refrains

The refrains, which come with historiated initials and empty staves, are placed consistently at the top of folios and less so at the centre and bottom. Their precise placement within the form of the layout—in top, centre, and bottom—reveals that the composition and ordering of the content is within the confines of the predetermined layout. The few refrains that are placed askew in the layout are done so to express ideas about order and disorder. The first refrain, on folio 12v, is placed at the top and begins the second prologue. Of the five that make up the acrostic *Annes*, four are at the top. The central refrain is in the centre of the folio, with three couplets above and three couplets below the refrain. Of the six that make up the acrostic of Tibaut, three are at the top and one is at the bottom of the folio. The “A” refrain, on folio 69r, is a unique case. It is the first refrain to be placed askew, at neither top, centre, nor bottom of a folio (it is one couplet off, with three on top, two on the bottom). It is the refrain the personification of Measure sings, after which Loyalty accuses her of speaking excessively or beyond measure (vv. 2508–9, *desmesuree*), appearing as the last word on the folio recto; the layout thus reflects the textual content. The last “T” refrain is centrally placed between two couplets.

The five refrains that make up “Amors” are all over the place in the layout. The first letter “A” is set two couplets in (folio 77v). The second, “M,” is two couplets from the bottom (folio 77v). The “O” and “R” are at the top. The final “S” is central, with three couplets before and after the refrain. The inconsistency in the layout of the *Amors* refrains likely has a poetical function. A central theme in the *Poire* is the idea that Love does not operate within the “measure” of the manuscript. In the Lover’s discussion with Reason, he states:

\[\begin{array}{ll}
2109 & N’est pas fins amanz ne ja n’iert \\
2110 & Qui en amor mesure quiert \\
2111 & Ce sachiez vos, qu’Amors n’a cure
\end{array}\]

He’s not a refined lover and will never be who seeks measure in love.

Know this, that Love does not care

\(^{19}\) Keller, “La structure du *Roman de la Poire*.”
Ne de raison ne de mesure about reason or measure.

Pointedly, the couplet that follows this statement at the end of the folio ends with the word enseignement (teaching, understanding), the only gerund of enseigner to appear in the Poire and the only instance of the word appearing outside of the ordering scheme. Enseigner appears at a location, signaled by its placement as the last word of the folio 58r, that is outside of the “mesure” of the manuscript’s ordering scheme. For the “Amors” refrains, not only are they at least initially “out of measure” but the binding error in this final gathering of the manuscript is a poetical expression of the desmesuree of the Lover’s idea of Love; the Lover made the book after all. This binding error, the only one in the manuscript, occurs at a telling location—the folios directly following the first two “unmeasured” refrains of “Amors” on folio 77r–v. The two central bifolios of the last gathering, 78–81 and 79–80, are switched and 79–80 is reversed. This rather unusual binding still manages to retain the proper order of the refrains, which may suggest that the person who bound this section ordered the folios after the hidden acrostic in the refrains rather than after the narrative order. But there are two ways to order the refrains in the right order and the other ordering is the right narrative order, so the idea that it is a binding error is less likely than that it is an intentional binding; the scenario where the binder switched bifolios and reversed the other by folding it backwards seems a less likely scenario than if he simply examined two loose bifolios as they are folded and placed them in the correct order.

If the folios are placed in proper order, the refrains are placed in a symmetrical fashion across the refrain section (diagram 3.5).

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20 See diagram 3.4 above. As I discuss in chapter six, Machaut also uses a binding “error” to hide the main puzzle of his manuscript, on a bifolio that contains a description of Machaut’s meeting with Love.

21 To further support this thesis, a closer examination of the two bifolios is needed. Do they fit the gathering well as if they were originally bound that way? Are the folios cut evenly, or are they uneven due to the repositioning of the bifolios? Unfortunately, I had not come to this conclusion about the binding of this section of the manuscript when I examined the manuscript and did not take note of this detail.
As I will discuss in the next section, the reader does the work of figuring out the manuscript, and in the process learns measure in Love as the highest ideal, over the measure of Nature (as represented in the manuscript ordering). In the final gathering of the manuscript, where this binding “error” conveniently falls at the very end of the main narrative and immediately before the epilogue, the reader’s correction of the Amors refrain section results in a symmetrical layout. The reader learns Love’s transcendent order by reading into the material ordering.

The attention to detail of the relationship between the poetry and the manuscript layout shows the thinking behind the production of the whole work. A premeditated framework for both the form and content is required to construct a manuscript after such a precise proportional scheme. This approach to composition and production of manuscripts can be understood as a literal realization of Geoffrey of Vinsauf’s idea of a writer constructing the whole in the mind before composing it.22 The author conceives the whole work in his or her mind as it will be recorded in a manuscript. The physical codex, its number of pages and its page layout, is the frame of the house. The archetypal form of the manuscript in this instance is directly referred to by the word enseigne. It not only serves to establish a skeletal form based on musica with which to insert the matter of the poetry but it also serves, in completed form, as a clue to the archetype the author wishes the reader to understand so that he or she can understand the content in its light.

Diagram 3.5. Poire, Amors refrain section, actual and proper narrative ordering of bifolios in the final gathering

As I will discuss in the next section, the reader does the work of figuring out the manuscript, and in the process learns measure in Love as the highest ideal, over the measure of Nature (as represented in the manuscript ordering). In the final gathering of the manuscript, where this binding “error” conveniently falls at the very end of the main narrative and immediately before the epilogue, the reader’s correction of the Amors refrain section results in a symmetrical layout. The reader learns Love’s transcendent order by reading into the material ordering.

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22 “The mind’s hand shapes the entire house before the body’s hand builds it. Its mode of being is archetypal before it is actual.” Geoffrey of Vinsauf, Poetria Nova, 17.
Evidence strongly suggests that the Poire manuscript was made as a stand-alone and homogeneous codicological unit, with the poetry conceived to fit the manuscript. The form and content of the manuscript were realized as an inseparable whole. This may be one of the reasons why it was not extensively copied, for it was possibly seen at the time as a singular and unreproducible artifact. The ordering scheme was not only for the purposes of providing a template for composition and manuscript production but was also meant to be a fundamental aspect of the reader’s engagement with the manuscript.

3.2 The Poetics of the Poire’s Ordering Scheme

The ordering scheme of Poire is not simply a compositional guide for the author, it is also meant to be discovered by the knowledgeable and attentive reader. It is integral to the expression of the romance’s allegory because it delineates and highlights certain content and plot developments. It is not directly referred to in the narrative but is hidden and must be discovered so that the reader can better understand the allegory in the narrative and receive the benefits of understanding. The anagogical function inherent in the ordering scheme concerns the ascent of the soul of the reader to God, who is hidden from direct view. If the reader can understand the formal cause of the manuscript, which is the ordering scheme, he or she can determine his or her own telos, which is the purpose and final cause of the manuscript. In Poire, it means understanding the transcendent ordering of Love, which is an allegory for the mystery of the Incarnation (as in the overturning of the order of nature in the virgin birth), and in the love exhibited in Christ’s Passion.

The Hiddenness of the Ordering Scheme

Hiddenness is a central theme in Poire. The meaning of the romance is obscure and must be interpreted by the reader. The theme of hiddenness has been recognized in scholarship but only as a function of the hidden acrostics of the Lady, Lover, and Love’s names in the refrains and of certain puzzles related to these. Yet this aspect of the manuscript is not quite hidden; it is referred to directly in the narrative. The solving of the acrostics remains on the level of the allegory, referring to the names of the characters, and does not touch on the romance’s deeper meaning. The author provides an abundance of clues that suggest the mode of deeper reading through allegorical interpretation. A closer examination of the language and imagery on hiddenness reveals that there is something yet more hidden than the superficially disguised acrostics in the refrains. In the light of this language, the meaning hidden behind the courtly allegory becomes clearer.
Obscurity

The prologue section of the *Poire*, found in the first fourteen folios, uses the language of hiddenness throughout. The classical and Arthurian tales in the prologue section represent, aside from the Bible, the epitome of texts containing obscure and hidden meaning. Following this series of vignettes that present the subject matter of the narrative through analogous tales, thus suggesting to the reader the deeper sense of the narrative to follow, the second prologue, on folios 12r–14v, hints at the task of interpreting the *Poire*. The reader must discover the “right way” through the manuscript, which is “obscure” and an enigma:

342 **La droite voie en est obscure**  
343 Car qui I met s’entente pure  
344 S’Amors nel destraing et travaille  
345 Por neant en fét commencaillle  
346 En chanson ne romanz ne livre  
347 The right way [to do this] is obscure,  
348 because he who puts his entire understanding there,  
349 without Love troubling and distressing him,  
350 Makes a start in vain  
351 in [writing] a song, romance, or book

365 Non sui, mes Amors m’a disclose  
366 **La droite voie et l’oscurté**  
367 Tant ai a la porte hurté  
368 I’m not [an expert], but Love revealed to me  
369 the right way and the enigma,  
370 Since I had knocked on the door.

As Ziolkowski has shown, the word “obscure” can often be a reference to a poem’s interpretability, a suggestion that there is a latent deeper meaning. The journey to understand the *Poire* is obscure and Love shows the way through this obscurity by providing the clues. As the Lover says in verses 343–4, one’s understanding does not fit into the right way, it does not match the book’s message, and so understanding must be shaped by the suffering Love inflicts. In the second set of verses, Love has shown the Lover the right way and the nature of the enigma. Verse 367 following alludes to a biblical verse from the Sermon on the Mount appropriate to discovering hidden ways: “Ask, and it shall be given you; seek, and you shall find; knock, and it shall be opened to you.” The Lover is referring to the writing of the *Poire* in particular but he transfers the idea to the reader’s experience in the last section of the prologue:

382 **Vous qui d’Amours voulez oir**  
383 Por voz cuers plus feire esjoir  
384 Un petitet entendez ca  
385 You who want to hear of Love  
386 To make your hearts rejoice  
387 Pay a little attention here!

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23 Ziolkowski, “Theories of Obscurity.”
The second prologue is formally constructed to emphasize the search for hidden meaning. Each poetic section begins with an initial highlighting a specific word that proceeds from general to specific: Chascuns (Everyone, v. 330, in which the first droit voie appears), Aucuns [Some, v. 362, in which the second droit voie appears), and Vous [You, v. 382, which addresses the reader). The reader is prompted to find the “right way” of Love by paying attention to the romance.

The references to hiddenness in the main narrative also guide the reader to recognize the interpretive potential in the story. The very act that characterizes the story, the biting of the pear on folio 16\r, contains a direct reference:

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>440</td>
<td>Si com la douce creature</td>
<td>For the sweet creature,</td>
</tr>
<tr>
<td>441</td>
<td>Cui Dieu otruit bon aventure</td>
<td>To whom God grants good fortune,</td>
</tr>
<tr>
<td>442</td>
<td>Proit la poire que ge di</td>
<td>Peeled the pear of which I speak.</td>
</tr>
<tr>
<td>443</td>
<td>Dedenz mort, puis la me tendi</td>
<td>She bit into it, then handed it to me</td>
</tr>
<tr>
<td>444</td>
<td>Tant sotilment ne l’aparcut</td>
<td>So discreetly that nobody in the world</td>
</tr>
<tr>
<td>445</td>
<td>Ame qui fust; toz les decut</td>
<td>Noticed it; she deceived them all</td>
</tr>
<tr>
<td>446</td>
<td>C’onques nel sot ne cil ne cele</td>
<td>So that neither man nor woman knew it.</td>
</tr>
<tr>
<td>447</td>
<td>Tant vaut amors com l’en la cele</td>
<td>Love is only of value when hidden.</td>
</tr>
</tbody>
</table>

The love between the Lover and the Lady must be hidden, their intimate moment must be secret. The sublimation that their union represents, which contains the deeper meaning, must be protected so that it is not treated as mundane.\(^{25}\) The biting of the pear, the peeling of the skin, is for the Lover—and the attentive reader—the lifting of the veil disguising the allegory. The skin is the integumentum, the peel which veils the meaning.\(^{26}\) The title itself, Le Romans le la Poire, is a direct reference to the hidden meaning within the pear, which serves as an allegory for the book. This is hinted at with the statement of the title in the last verse of the prologue on folio 14\r:

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>394</td>
<td>S’aucuns par adventure enquiert</td>
<td>If anyone perhaps asks</td>
</tr>
<tr>
<td>395</td>
<td>Por quoi fu fet, a quoi s’afiert</td>
<td>Why it was written, and what is the point</td>
</tr>
<tr>
<td>396</td>
<td>Ceste oevre que nos enprenon</td>
<td>Of this work that we are undertaking,</td>
</tr>
<tr>
<td>397</td>
<td>Le Romans de la Poire a non</td>
<td>The Romance of the Pear is its name.</td>
</tr>
</tbody>
</table>

The word sotile (v.444) evokes the subtlety of the allegory, the careful craft of imbuing hidden meaning into the surface and form of the text. At the same time subtlety is required to unveil the allegory. The Lady removes the skin discreetly, exposing the deeper subtext to the Lover; she, along

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\(^{26}\) “To be understood and appreciated properly, such literature forces the reader to peel away the covering (what they called integumentum or involucrum—and what many would now designate the envelope) behind which the truth of transcendent experience has been obscured.” Ibid., 143.
with Love, who is presiding over the event in the pear tree above them in the accompanying image (figure 3.2), which directly follows the statement of the title on folio 14v, are the ones who teach the deeper meaning, as was first mentioned in the first appearance of the word enseigne (Love and the Lady teach him) in the prologue on folio 1r.

Figure 3.2. Historiated initial at the beginning the main narrative, Love presiding over the Lady and the Lover (Poire, fol. 15r, detail)

Slanderers and Adultery

There are two reasons given in the narrative for the necessity of hiding the lovers’ romance: to protect their love from slanderers (mesdisanz), and to hide their affair from the Lady’s husband. These are allegorical representations of the need to protect the sublime and for the development of wisdom in the reader, who can appreciate the value and learning from a hard-won exercise of the mind and heart.27 Slanderers and jealous husbands are trials or obstacles that are overcome with secrecy, subtlety, and sense.

In exchanges of love, as when Sweet Look brings the Lover’s heart to the Lady on folio 41v, there must be subtlety and secrecy. Sweet Look is so subtle (soutix) as to slip by the slanderers and envious unnoticed (vv. 1406–9). If the lovers delay in expressing their love, the slanderers notice and

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27 Ibid., 150–1.
will destroy it (vv. 2555–58), and so the idea of delay plays an important role in the expression of love. The vignette of the Lover’s tournament against the slanderers and the envious, on folio 9r of the prologue, begins with this idea:

181 A cest tournoiement, mes que je soie armez
182 Irai isnelement, dame, si vos m’amez
183 Tost et hastivement, ma ventaille fermez
184 De cest délaïement, dout molt estre blasmez

At this tournament, even though I am armed
I will go quickly, Lady, if you love me.
Quickly and immediately, close my ventail!
Of this delay, I am most afraid to be blamed!

The necessity of promptness in love is expressed in a text which may have had an influence on the Poire, Godfrey of St. Victor’s Microcosm, written some seventy to hundred years previous. The six-winged Charity (Love is six-winged in the Poire as well) speaks to Godfrey about properly ordered love:

This love (amor) is the bond of sweetest affection (dilectionis) by which the human soul is conveyed above itself by grace and bound to God, adhering to God immediately, ineffably, and inseparably. I say “immediately,” because the soul that loves its Lord perfectly sets no intermediary between itself and the Lord for the sake of which it loves the Lord.

In a perfect love, there is no intermediary between the soul and God. The same can be said of the Lover and the Lady; there are allegorical intermediaries between them throughout the story because the Lover has not yet learned to love perfectly. In this sense, language is the delay that mediates the potential experience of the ineffable; when the pure experience of the ineffable happens, language is no longer needed. The ends of love in the temporal world are the anagogical understanding that in heaven the soul has direct contact with God. In the meantime, the Lover must remove the obstacles to his soul’s union with God in temporal reality, to slip by slanderers and jealous husbands without delay.

The idea of delay is foundational to the pious and devotional life; in courtly poetry the trope is a sign that the text is a reflection of devotional practice that would have been normal to many who read the Poire. The biblical text that expresses the idea most clearly is from Sirach 5:7:

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28 The idea of delay is most famously expressed in Lancelot, The Knight of the Cart, when Guinevere chastises Lancelot for delaying two steps before entering the cart because it took him longer to get to her (vv.4484–4489).
Delay not to be converted to the Lord, and defer it not from day to day; for his wrath shall come on a sudden, and in the time of vengeance he will destroy thee.\textsuperscript{30}

This is the first step in the devotional life, to turn to the Lord, and it requires an act of the will. In the \textit{Poire}, the moment the Lover does not delay and moves forward in love he enters into Love’s prison. The suffering he experiences in this prison is for the purposes of purification and in the “time of punishment” he will not incur God’s wrath, which leads to death. This idea is clearly stated in the first and pivotal location in the ordering scheme, on folio 28. Before this moment, the first personification Beauty comes and sings a refrain, which is an allegory of the act of the will in turning to God: “With my desire, my eyes made their choice” (*A mon voloir ont choisi mi eill*, v.837). Following this, Courtesy comes (on folio 28\textsuperscript{r}) to the Lover:

915 Adonc n’i quist plus \textbf{demorance} & In that case, she had not wished to \textbf{procrastinate}  \\
916 Ainz dist sanz ire et sanz orgueill & But rather she said, without anger or pride,  \\
917 Amis, savez que ge vos \textbf{vueill}? & "Friend, do you know what I \textbf{want} from you?  \\
918 Ge vos enjoing, ge vos commant & I enjoin you, I bid you,  \\
919 Que vos come laal amant & That you, as a loyal lover,  \\
920 A mon seigneur vos rendoiz \textbf{pris} & make yourself \textbf{prisoner} to my lord"

Courtesy, or the proper and polite behaviour towards another, is the one who makes this request to the Lover. The proper and polite behaviour towards Love is to make oneself his prisoner without delay.

The other reason their love is hidden is because the relationship is adulterous. The theme of adultery is prominent in courtly poetry, most famously in the Tristan romances and Chrétien de Troyes. In \textit{Poire}’s prologue section, the vignette on Cligès holds pride of place on folio 4\textsuperscript{r}, after those on Love and Fortune, followed two vignettes later by one on Tristan and Iseult, which is the longest of the vignettes. Adultery also plays a central role in the main narrative. Because adultery is encouraged and praised in these romances it causes some confusion as to its literary purpose, but the abrasiveness of the idea suggests its obscure and metaphorical nature. The metaphor is an expression of the idea of \textit{discors concordia}, or discordant harmony. In the \textit{Poire}, the literary meaning of adultery and its metaphor are discordant on the surface, but the metaphor proves to be harmonious with true love upon discovering the deeper sense implied. Directly following the pear-biting scene that begins the main narrative, the Lover has a lengthy argument with his Interlocutor about how

\textsuperscript{30} Non tardes converti ad Dominum, et ne differas de die in diem, subito enim venit ira illius, et in tempore vindicate disperdet te. Edgar, \textit{The Vulgate Bible: The Poetical Books}, 862–3.
suffering and love necessarily belong together, even though they seem incompatible (vv.482–829). In this opening debate, the author sets up the idea the reader must grapple with throughout the story. The Interlocutor asks how true love can involve both sweetness and pain:

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571  Comment s’acordent en un point  How do they accord together
572  Deus choses ainsi discordant  Two things so discordant?
```

The Lover’s response provides the clue:

```
588  Li max d’amer vient sans mesure  The pain of Love strikes without measure
589  Mes Esperance, qui n’a cure  But Hope, who does not wish
590  C’uns fins amanz muire a tel tort  That a perfect lover dies in such distress,
591  Me done solaz et confort  Gives me solace and comfort.
597  Et Esperance me ramiene  And Hope restores in me
598  Un pensé doucereus et frois  A sweet and fresh thinking
```

Both pleasure and pain are the reality of love. Hope restores a sweet and fresh thinking in this perpetual condition of pain and sweetness; this is the foundation of the adultery metaphor. Adultery is the condition of unattainable love, which in metaphorical and spiritual terms is the condition of the mystical ascent. Love cannot be fully realized until the soul is in the presence of God in the afterlife, so suffering is always a part of this process until love is fully realized. Love strikes without measure, attacking any slanderous or substandard idea of love in the Lover, and through this way of suffering shows a deeper sense of love, after which Hope bolsters the Lover in his new understanding with “a sweet and fresh thinking.” Adultery is thus a metaphor for the condition of the soul in a fallen world. The true Lover never completes the journey of love in this life. This is why personification of Pity sings the refrain to the Lover “You have power over me, friend, that my husband does not have” (*Vos avroiz la seignorie, amis, sur moi, ce que mes mariz n’a mie*, vv. 2568–70). Pity, a poetical expression of God’s mercy, is necessary for the Lover who suffers in his constant journey to love. The journey is the realization of love in spite of suffering. As Pamela Raabe has argued, in Lancelot’s case he is always able to integrate faith and works, meaning that he can always act in love based on faith that it will be fully realized in the end, in spite of his adulterous love. Pity, or mercy, enables the protagonist, and the reader, to do this. “The story of his adulterous love is… the perfect vehicle for the story of man’s search for salvation, since the two yearnings for unattainable love follow similar patterns, forming a hierarchy of similitude imitating the Christian-Platonic hierarchies
that order God’s Creation.” The hierarchy of similitude is related to the idea of *discors concordia*, that the hierarchical patterns of adultery and salvation are similar in their formal structure but not their moral sense. Adultery is not the path to God or to a true love; but the nature of love is that it has an insurmountable barrier characterized by suffering in this life. The reader comes to understand the hidden meaning of the *Poire* only through reconciling the concordant with the discordant. The adulterous love relationship is a scenario used to embed the hidden meaning of the allegory in the poem by allusion.

### 3.3 Music’s Role in the Hidden Ordering Scheme

**The Refrains**

The final aspect of hiddenness I will examine is in music’s role in the manuscript, which has not been previously recognized in modern scholarship. The refrains, revealed with “subtlety” as is often mentioned in the story, are the medium through which secret messages are exchanged between the lovers. They are hidden from all else, especially slanderers. On folio 25v, before the first refrain in the main narrative, the Lover explains to his Interlocutor,

<table>
<thead>
<tr>
<th>Folio</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>817</td>
<td>Certes, par soi chantoit chascune</td>
</tr>
<tr>
<td>818</td>
<td>Si ne fu mie reason</td>
</tr>
<tr>
<td>819</td>
<td>Qu’en lor chant formoient le non</td>
</tr>
<tr>
<td>820</td>
<td>De ma dame, qu’est si pose</td>
</tr>
<tr>
<td>821</td>
<td>N’onques mes dire ne l’osé</td>
</tr>
<tr>
<td>822</td>
<td>Or sera dit tant sotilment</td>
</tr>
<tr>
<td>823</td>
<td>Ne l’entendront vileine genz</td>
</tr>
<tr>
<td>824</td>
<td>Ne mesdisant ne mauparlier</td>
</tr>
<tr>
<td>825</td>
<td>Ne nul faus amant novelier</td>
</tr>
<tr>
<td>826</td>
<td>Ainz est a toutes gent teuz</td>
</tr>
<tr>
<td>827</td>
<td>Mes as fins amanz ert seuz</td>
</tr>
<tr>
<td>828</td>
<td>Quel nemeront en recelé</td>
</tr>
<tr>
<td>829</td>
<td>Ce qu’il severt est bien celé</td>
</tr>
</tbody>
</table>

The musical messages between the lovers are so subtle as not to be heard by anyone but perfect lovers (*fins amanz*). In this sense, it is not audible music but the sort of music that one can discern through intellectual perception. This explains how only some can “hear” music in the presence of

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others who cannot. This may be the reason for the empty staves; they are a visual representation of “hearing” through intellectual perception rather than through actual singing. The teaching of Love and the Lady is through music; it is the intellectual and spiritual medium that can only be discerned by perfect lovers. On the surface, these verses simply hint to the acrostics; but it is hard to argue that this overt reference to the Lady’s name is “subtle,” especially because it is expressed by means of a common poetical device. Rather, these verses speak to the actual experience of love, which is expressed through the perception of the medium of the harmonious ordering of the manuscript.

The God of Love as a Seraph

Music is ubiquitous in Poire, not only in the refrains but also in signs. The two most significant signs of music are the god of Love and the nightingale that the Lover gives as a gift to the Lady. The depiction of the god of Love, on folio 1v, as a seraph is the most direct sign of both the musical and religious nature of the Poire’s allegory. After the initial prologue statement on 1r, there is a full-page depiction of Love with the six wings of a seraph on the verso side, shooting the lovers in the heart with arrows (figure 3.3).

Figure 3.3. Love depicted as a seraph and shooting the lovers in the heart (Poire, fol. 1v)
Not only does the image begin the manuscript but after the prologue the seraph also appears at the beginning of the main narrative on 15r. In the image on 15r, Love presides over the biting of the pear, a clue to the reader that this event is an allegory for the penetration of the courtly surface of the text, as already discussed (figure 3.4).

Figure 3.4. Love depicted as a seraph at the beginning of the main narrative (*Poire*, fol. 15r, detail)

The image replicates the scene in the Garden of Eden, where Adam and Eve ate the forbidden fruit. But as Demaules suggests, this scene does not represent the Fall as is sometimes thought but is rather about redemption.\(^{32}\) This become apparent with a comparison of this first image with the final image of the narrative, which shows it to be a representation of the antitype of the Fall. In this image, the snake in the Garden is replaced by Love, and Adam and Eve’s sin is replaced by its opposite, the search for God, as suggested in the seraph image. The redemptive moment of Christ’s Passion is alluded to at the end of the narrative, when the lover gives the gift of the nightingale, a symbol of the Passion. This exchange is depicted in the image on the last folio of the main narrative (figure 3.5). Both depictions, of the god of Love and the nightingale, are mirror images that bookend the narrative, with each between and above the lovers in a tree.

The medieval understanding of the seraphim, as discussed in chapter two, underlies the allegory of this imagery. The piercing of the arrow from Love is the spark or grace that draws a person to seek God with the same desire the seraphim do; as the god of Love says in his vignette on folio 2r, “And I want to raise him up near to me” (e le voil hautement entor moi aluchier, v. 43), recalling Pseudo-Dionysius’s description of the seraphim’s desire.  

Significantly, the language of desire appears in the first refrains of each acrostic, expressed with three synonyms:

<table>
<thead>
<tr>
<th>Refrain</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>837</td>
<td>A mon voloir ont choisi mi eill</td>
</tr>
<tr>
<td>2414</td>
<td>Tant ai leal amor quise</td>
</tr>
<tr>
<td>2415</td>
<td>C’or les ai a ma devise</td>
</tr>
<tr>
<td>2795</td>
<td>Amors ai a ma velenté</td>
</tr>
<tr>
<td>2796</td>
<td>Teles con ge veill</td>
</tr>
</tbody>
</table>

Desire is needed to learn someone’s name and so to know them as these refrains suggest, and this desire is epitomized in knowing the “name which is above every name.”  

This desire is initiated through the medium of music, resonating down from the seraphic choirs. The reader perceives musica through Love. This is the condition of grace the reader needs to be in to seek out the deeper sense, and he or she receives it through the arrow of Love, which begins the process on folio 1.

The seraphim also epitomize the perpetual condition of learning perfect love; they tirelessly seek God’s countenance, ever growing in the knowledge of the love of God. This is the same

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33 See quote in chapter two.
Countenance that Love sends to the Lover, who through her retinue sing his own name to him. This aspect of the tireless search for God is expressed in the language of will and desire and so the seraphim serve as the ideal exemplar for the pilgrim on the spiritual path. The person who “marries” him- or herself to an idea of love without seeking its deeper realities in spite of suffering is, as implied in the Poire, an envious or slanderous person. This person slanders the good name of Love when he or she does not seek the truth about him. He or she cannot understand Love, and by association the reader who cannot see the hidden aspect to the story has made the same mistake. The antitype to the seraphic Love is the wicked husband, who won’t allow the Lady to be free, to be fully herself, and thus to realize the fullness of love. The husband treats the Lady poorly by imprisoning her:

2902 Quant ele est seule et ensercée While she is alone and imprisoned,
2903 Cort tenue d’un vilein natre Tightly held by a wicked villain

In this sense, the husband is the fickle lover, the obstacle between the Lover and the Lady, and the type the Lover needs to avoid being himself. On the facing folio 78v, the Lover is urged to untie the bonds of the Lady placed there by the husband:

2879 Vos la deussiez bien tenser You should have protected her
2880 Et delier de cest lien And freed her from this bond

This bond is the antitype of the prison that the Lover is placed in by Love. Love’s prison and the suffering that comes with it increases love rather than restricting it as the husband’s loveless prison does. Concerning the ordering of the manuscript, it could be said that the jealous husband “binds the Lady” in the form of the manuscript as it is—his reading is material and does not transcend the artifact. The reader must “free the Lady” by discovering the transcendent ordering of Love, which frees the Lady from the material bounds of the manuscript. This is finally enacted by the solving of the mis-bound Amors refrain section in the reader’s mind, which reveals the transcendent ordering of Love beyond the manuscript.

The Nightingale

The other important aspect of the seraphim’s musical role is its formal association with the counterpart image of the nightingale. The main narrative of Poire, excluding prologue and epilogue,
is from folios 15r to 82r. The narrative section is framed by the image on 15r, depicting Love in the pear tree between the lovers and the final two images on 81v (bound in the position of folio 79 as previously discussed), which depict the nightingale in a tree between the two lovers. Only by solving the “binding error” in this section on Love’s name can this greater symmetry be observed. These two sets of images frame the main narrative and serve as a symbol of the “musical” manuscript; they form a complete sign of the idea of musica in its spiritual and devotional sense.

After the Lover receives the Lady’s heart on folio 79v, it tells him of the suffering she endures. He asks Love for a conduit (a guide or escort, vv. 2929–30) to assist the Lady and he receives the nightingale. The Lover gives the gift of the nightingale who sings to the Lady to soothe her in her suffering. This gift is meaningful in two senses, the first from the view of the reader and second for its ultimate signification. In terms of the first, Elizabeth Eva Leach has noted:

The literary nightingale… in Christianized medieval contexts becomes a cognate of the soul, singing the Hours, praising God in song, and ultimately dying for Divine Love. The devotional context for this is the popular piety of the thirteenth and fourteenth centuries, in which a more direct personal access to God became, progressively, and often on the margins of orthodoxy, acceptable. The new place of solitary silent reading within lay contemplative life led to the writing of meditative works in the vernacular.

The nightingale represents a devotional and meditative reading practice, of which I argue the Poire is an example. Reading, in this idiom, is a form of praise that enacts the mystical ascent and the seraph images also allude to this.

The second sense is the nightingale’s signification. The gift of the nightingale was a representation of Christ’s Passion in medieval poetry. As Bruce Holsinger has noted about the contemporaneous poem Philomena by John Pecham: “Described early on in the poem as a figure of the human soul, the nightingale witnesses and imitates the physical and emotional torments of the Passion….” It is through contemplating the sufferings of Christ that the sufferings of the lovers are eased, and this gift at the end of the narrative is the fulfillment of the Hope in the face of suffering mentioned earlier in the romance. Because the nightingale is a symbol of identification with Christ’s

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36 This is also mirrored in the prologue in the vignette on Tristan and Iseult, when Tristan puts the sword between the two lovers so as to protect them from being suspected by the king. See folios 5v–7r.


suffering in the Passion, the association is an expression of Christ’s body as “musical.” And because Christ is the archetype of the manuscript, it then makes sense that its ordering would be based on musical proportion. The music of the nightingale is the conduit or guide between the Lover and the Lady, just as the musically based ordering is the guide for the anagogical understanding of the *Poire*.

The seraphim and the nightingale represent the means available to the Lover to attain true love, through the music of both. At the beginning of the narrative, the seraph represents the reception of the Divine lights, the music of heaven, the grace received by the Lover in the biting of the pear. At the end of the narrative, the nightingale represents the pinnacle of devotional meditation on true love in the Passion, the response of the reader to the prompting of Love. These two images also represent the full spectrum of music-making, from the highest perfect form of the seraphim to the lowest animal form of the bird.

Hiddenness permeates the *Poire* on several levels. The language of hiddenness, of discovering the “right way” through the obscure and enigmatic allegory of the manuscript is represented in the social conditions of the Lover and Lady, as they must navigate around slanderers and a jealous husband from whom they must hide their love so that it can safely flourish. In this secret affair, the mediation of the love experience is a silent music, to not attract the slanderers who would destroy their love. The symbols of the seraphim and nightingale suggest that the love experience is ultimately the spiritual and devotional practice of reading to enact the mystical ascent.

3.4 The “Right Way” Through the *Poire*

The enigmatic language of hiddenness in the lovers’ story and the subtle messages of love that are transmitted between them through music prod the attentive reader to discover the secrets of Love transmitted through the musical form of the manuscript. With such an awareness, the reader may find the word *enseigne* in its central location in the prologue on folio 1r to be an important clue. The book itself is a sign that, while in the narrative is taught by Love and the Lady to the Lover, points the reader to true love. With this in mind, I return to the ordering scheme based on the word *enseigne* to discuss the relationships between the proportional locations and the content found on these folios. This content provides clues to the deeper sense of the *Poire*’s allegory of love and constitutes the “right way” through the manuscript.
The Lover’s Book as a Sign

In the first prologue, the Lover says he will attempt to make a book to amuse his Lady (folio 1r, vv. 18–20) and presents the finished book to the Lady in the image on folio 10v and in the verses on folio 11r–v. Following on folio 12r, the second prologue returns to the time before the book is completed and presented to the Lady (v. 293). This non-linear back-and-forth is common in the Poire narrative. Many encounters throughout seem to re-enact the same scene but from different perspectives, like turning a diamond in one’s hand.39 The non-linearity of the Poire is a function of the music-based ordering and so it should be read in one sense in a non-linear fashion. Finding meaningful connections between the proportional locations by comparing back-and-forth between them is how the reader works out the hidden meaning and meditates on what the form highlights. This is why the word enseigne indicates the ordering. The book is a sign, a non-linear artifact, a material object that points to an ineffable God who is outside the material world. The book “shows” or “teaches” the reader about his or her ultimate end in God. This is the anagogical function of the book as a sign, an object that points to something beyond signification. The book cannot describe the fullness of revelation from the seraphim or from contemplating the Passion. As the mystical tradition stresses, most notably in Pseudo-Dionysius’s The Mystical Theology, true contemplation of God is shrouded in darkness.40

The sign, or the education, is given by Love and the Lady. The phrase across the centre of the prologue on folio 1r—“If Love and my lady had not taught me” (S’Amors enseigne ne m’eust et ma dame)—is a complete statement of the scope of the manuscript. Love, representing the musical revelation of the seraphim and the Lady’s identification with Christ through imitation, constitutes the education of the Lover. Both of these things point to the ineffable God.

The allegory of the Lady is a dynamic representation, meaning that she represents the potential in the formal cause, that is, if she is not under the power of her husband. This potential is the identification of the reader with Christ. The reader’s spiritual growth is measured by his or her understanding or realization of Christ’s love. This may be expressed as seeing Christ-likeness in a saint, as I would suggest the Lady on one level represents.41 She points to the focus of the reader’s contemplation, the beatific vision, the true image of God toward which the reader ascends.42

41 Her name could be a subtle reference to St. Agnes, as I will discuss below.
42 Beatrice performs the same function in Dante’s Divine Comedy.
images portray this approach to the beatific vision as the lovers finally appear together, along with the nightingale, in the last two images of the narrative with a brilliant backdrop of gold-leaf, the very sign of “illumination.”

The book is a sign, and in the main narrative its form is first presented allegorically as a banner of love carried by four personifications. The first appearance of the word *enseigne* in the main narrative, on folio 25r, is the signal to the reader of the four proportional locations in the manuscript:

- 806   Au premier front de la compaigne  In the forefront of the company
- 807   An vindrent IIII qui l’*enseigne*  Came four who were always carrying
- 808   D’Amors ont toz jors en baillie  The *banner* of Love

The Lover describes how the approaching company has sung the Lady’s name but the four holding the banner should not be confused with those who do the singing; two refrains are sung by others in the company not mentioned in this dialogue, and one of the four banner-bearers mentioned, *Franchise*, does not sing. Even though there is overlap, in that some banner-bearers are also singers, the distinction between the five singers and the four banner-bearers is important because they represent the two aspects of music in the *Poire*: the former represents the singing of the refrains and the latter represents the four proportional locations. The use of the word *enseigne* to denote the banner is significant. In the tournament vignette on folios 9r and 10r, the word *penoncel* is rather used to denote a banner; no other instance of the word *enseigne* is used to denote a banner in the romance.

The Golden Section Scheme

Three locations constituted the Golden Section scheme: folios 28, 51, and 74. The verses containing *enseigne* in these locations refer to two opposites: the Lady and Courtesy (*Cortoisie*, an aspect of the Lady) on the one hand, and Envy and her company (slanderers) on the other. The Lady is well-educated, and Envy is badly educated (figure 3.6):

*Of the Lady*
28r, v.912  tant fu sage et bien enseigniee  Was so wise and well educated

*Of Envy and her company*
51r, v.1836  Qui tant par est mal enseigniee  Which is so badly educated

*Of the Lady*
76v, v.2789

Tant par est tres bien enseignée

She is so well educated

Figure 3.6a. Placement of the word *enseignée* in the layout, first two Golden Section locations (*Poire*, fols. 28r, 51v)

Figure 3.6b. Placement of the word *enseignée* in the layout, third Golden Section location (*Poire*, fols. 74v, 76v)
The almost identical language and grammatical structure of these three verses emphasizes their function as proportional markers. There are seven occurrences of the word *enseigne* before the last verse 2789, all of which denote “proof,” starting at the first verse of 74v, the precise Golden Section location, and leading up to folio 76v, the location of the last verse. These seven “proofs” refer to the final proof of the Lady’s love that leads the Lover to realize that she and Love are of the same lineage, as he expresses in this last verse. This is the pivotal moment of the romance before they sing Love’s name together, which leads the reader to discover Love’s transcendent ordering.

The author and compiler’s placement of Envy at the manuscript’s Golden Section is a structural choice, which expresses the metaphysical and cosmological basis of the manuscript’s form: the idea of *discors concordia*. It is the principle of the universe’s harmonious ordering, in the relation of opposites that constitute everything. Verse 1836, which mentions Envy’s bad education (*mal enseignée*) is at the precise Golden Section location, between folios 51v and 52v:

1836  Qui tant par est mal enseignée Which [her company] is so badly educated.

*Golden Section (52r)*

1837  Ce sont medisant envieus They are envious slanderers

To clearly define the *Poire*’s subject of love the story must also contain its opposites, envy and sloth. Envy is the feeling someone has who hates another for his or her good fortune. Slanderers express envy by attempting to destroy the lovers’ bond and, as mentioned a couple of verses after the Golden Section, they are in a state of great ennui (*grant ennui*, v.1840), the natural condition of sloth and delay. Delay is the central problem for the Lover approaching the Lady. He must give his whole heart, withholding none of it; delay is the lack of desire to remove obstacles to complete submission.

The ordering of the manuscript, in its limitation under certain bounds, is alluded to in this group of three folios. It is expressed in two related ways: the constraints of the poetry within the limits of the manuscript, and the Lady’s full name. The Lady’s name refers to the limits of the manuscript in the sense that knowing her true name is to know the true exemplar, which is the source of the form. The clues necessary for determining her true name, and to whom her name ultimately refers, are at these three locations.

The constraints of the poetry are the length of the poem as set by the poet. In the first location, folio 28, the form of the manuscript is alluded to in the first three couplets, in which the Lover is describing the beauty of *Cortoisie*:
But it is not possible for me to realize
The description of her tender face,
Her head, her white forehead,
her sparkling eyes,
Because it would lengthen the poem
And make my subject obscure.

A full description of his subject is not possible because it will be obscured by verbosity. How is it that a full description of something obscures it? It may be that a satisfactory description is not possible, that the point of the poem is to elicit an experience of the ineffable. These verses recall those in the second prologue that refer to the obscure way. There is a way to understand the subject matter, but it involves an experience beyond what is recorded in the manuscript.

The formal constraint on the poetry is also represented in the metaphor of the constraint placed on the Lover by Love. The Lover is constrained from giving a full description because of the pains of Love; he is locked in Love’s tower. The Lover’s idea of the Lady must be conformed to the exemplar of the Lady and her true name, which is not explicit in the text but is knowable through some effort. Two verses on folio 28, both placed in the last couplets of each of the folios faces express the constraint of the poem within the layout of the text block:

920 A mon seigneur vos redoiz pris
If to my lord [Love] you made yourself prisoner.
921 Vos en acestroiz vostre pris
You will increase your reputation,

S’Amors nel destraint et adresse
If Love does not constrict him and guide him.
941 Que me diroiz vos de Noblece?
[Interlocutor]—What will you say to me about Nobility?

Folio 28 is framed by verses on constraining the description of the Lady (Cortoisie) and Love’s role in this constraint. The final couplet on the recto side addresses the Lover’s complete subjection to Love by being made his prisoner. In one sense, the constraint of the manuscript is Love’s tower, which ultimately refers to the transcendent ordering of Love. The idea is polyvalent, referring to the Lover’s prison, his education, his path towards the Lady and Love, and the transcendent ordering of Love that provides the true name and description of the Lady.

In the second location and Golden Section of the manuscript, folio 51, the Lover refers again to constraint upon the number of words he will use. He is discussing how the envious will not discover the Lady’s name:

1803 N’en savront pas, trop lor est gref
They will not discover it, it grieves them
The phrase *escrit en brief* refers back to the restriction the Lover puts on himself in describing the Lady. At the same time, it refers to the Lady’s name being written in brief because it is one letter less of her full name in the acrostic. After her full name is revealed at this location, the Lover finally says her name fits her well (vv. 1836–7). The pain of the constraint put on him by Love is for the purposes of protecting the Lady, and only true lovers can find out the true name of the Lady through this type of “suffering.” Slanderers cannot discover this unwritten aspect of the Lady because they do not see how love and suffering go together.

As Marie-Hélène Tesnière has recognized, there is a connection between this couplet and a verse on folio 76r, which happens to be at the third Golden Section location. In these verses, Countenance is expressing her loyalty in being the messenger of the Lady’s final letter of proof of her love to the Lover:

<table>
<thead>
<tr>
<th>Line</th>
<th>French</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>2769</td>
<td>Ce <em>brief</em> ma leauté tesmoigne</td>
<td>This letter testifies to my loyalty,</td>
</tr>
<tr>
<td>2770</td>
<td>S’est bien reason que il me vaille</td>
<td>And it’s good sense that it should avail me</td>
</tr>
</tbody>
</table>

The word *brief* denotes “letter” in this case. There is a significant relation between both uses of the word. On folio 51, the Lover provides the clue to the Lady’s full name with a sigh (*soupir*), correcting the “brief” form of her name as is written in the acrostic. His sigh refers to a solution outside of the manuscript as her true name never appears on the page. In a related sense, the Lady’s “brief” is also non-material:

<table>
<thead>
<tr>
<th>Line</th>
<th>French</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>2757</td>
<td>D’un <em>soupir</em> en sanglot de lerme</td>
<td>Of a <em>sigh</em> and tearful sobs</td>
</tr>
<tr>
<td>2758</td>
<td>M’a ele escrite et seelee</td>
<td>She wrote and sealed for me</td>
</tr>
<tr>
<td>2759</td>
<td>Une charte qu’el m’a livre</td>
<td>A letter, which she delivered to me,</td>
</tr>
<tr>
<td>2760</td>
<td>En leu d’anque et de parchemin</td>
<td>Instead of ink and parchment.</td>
</tr>
</tbody>
</table>

The proof she sends is not recorded with ink or parchment but in her sighs and tearful sobs. It is the sweet breath (*douce aleine*) of the sigh, the Spirit that transmits the ineffable and transcendent experience. The sobs and sighs are the clues, which I argue point to the suffering of Christ. This becomes apparent in the following scene, in which the Lover becomes witness to the Lady’s suffering—which she does not deserve (v.2847)—after he receives her heart and for which he gives the nightingale. The Lady’s final proof is also an allusion to the vignette on Pyramus and Thisbe in

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the prologue on folio 7r–v. Thisbe’s sweet breath (douce aleine) is received by Pyramus through an oat stalk poked through a little hole in the wall separating them. One could say that, for the reader, the stalk poking through the wall represents the Lady’s, or the Spirit’s, breath coming “through” the manuscript.

The Lady’s true name is found through comparing the verses in the two Golden Section locations of folios 51 and 74–76. The point where the Lover demands the final proof (enseigne) of his Lady’s love is the beginning of this final section starting on the first verse of folio 74r. He accepts that he cannot force the Lady to do so but he still demands hard evidence from Countenance. Countenance goes to the Lady to get proof, at which point one of the three refrains without notation appears (vv.2704–5). The two proofs are then given starting at the top of folio 75v. The first proof, in the first couplet of 75v, is a direct reference to the first couplet of folio 51r:

51r
1797 Ne fu en nule dame assis [the name] was better apt for a lady;
1798 Et si a letres jusqu’a VI And it has up to six letters:

75v
2731 L’une est qu’en son non assis One is that his name has,
2732 Ausin cum el mien letres VI Like mine, six letters,

The relationship between these couplets is explicit, as emphasized by the rhyme words and their positions in the layout. Both of these locations are at the same distance from their respective proportional locations and are even symmetrically related: verses 1797–8 are 40 verses, or one full folio, before the Golden Section at the end of 51v; verses 2731–32 are 40 verses, or one full folio after the proportional location at 74v. The stress on the similarities between the Lady and the Lover’s names does not end at this. This scene takes place right after Countenance, the personification of the Lady’s countenance, reveals the Lover’s name. It is significant that the Lady’s countenance reveals the name of the Lover. A full folio before the proportional location of 74v, in the first couplet of 73v, Countenance says:

2652 Mes savoir doiz a la parsome But you must know of a person
2653 Que par le non conoist l’en l’ome That it is by the name that one knows the man

By this logic, the Lover knows himself by knowing the Lady. The second proof the Lady gives is included in the Lover’s name, Tibaud. In verses 2736–2743, she says that if he reverses his name and turns the “b” upside-down (which produces an “s”), he will see the Latin words tua sit, which
translates as “let her be yours.” His own name reveals that his Lady is his, and this is the final proof that convinces the Lover. What is most ingenious about this manipulation of the Lover’s name is that the letter that is turned upside down, B, is from the refrain sung by Loyalty. The Lover’s loyalty is turned “right-side-up,” from loyalty to himself (his name) to the Lady (“let her be yours”). As I will discuss shortly, the first refrain the Lover sings in the romance mentions his disloyalty due to delay, or sloth (on folio 11r). The correction of the “B” in the Lover’s name is revealed by the Lady in the final Golden Section location (on folio 75v), on the folio facing the one that provides the final clue for her name (folio 76r). After he sees the true meaning of his name, he is presented with the final proof of the Lady’s name. This is why Measure fights with Loyalty right after her refrain, to realign the Lover’s loyalty to the Lady, which is part of the thirds ordering scheme I will discuss below.

As the identity of the Lover is discovered in the Lady, the solution to her name provides the final clue to the puzzle. As some have noted, the missing letter in the Lady’s name ANNES is “G,” spelling ANGNES.45 Before the Golden Section at folio 51, the Lover states accurately for the first time the five who pronounced, or sang, the Lady’s name: Courtesy, Beauty, Nobility, Love, and Sweet Look. After this he says her name has six letters, beginning on the first couplet of folio 51r:

1797 Ne fu en nule dame assis [the name] was better apt for a lady;
1798 Et si a letres jusqu’a VI And it has up to six letters:
1799 Qant ge soupir, j’en I met une When I sigh, I put one there
1800 Qui n’est pas au monde commune Which is not common
1801 Si c’une en chiet de lor nonbre So that one is removed of their number
1802 Qui les devineeurs encombe To encumber the curious

At the top of the verso side of 51, he gives the clue to the missing letter:

1818 Ou soupir me fet dire: Han In a sigh he [Love] causes me to say: “Han!
1819 Nes, des lors, ce puis bien jurer I swear, From the moment I saw you
1820 Que ge vos vi, ne poi durer thereafter, I could hardly endure.”

The Lover completes the Lady’s name himself, in the sigh he produces because of suffering. The Lady’s name appears disguised in an enjambment across verses 1818–9: Han-Nes. The sigh produces the H, followed by Annes. The one personification who does not sing a refrain as part of the Lady’s name is Franchise, who simply speaks, therefore the missing letter is between the F of Franchise and the H of his sigh, the letter G. The letter G is also hinted at in the final location 76r, when the Lover receives the Lady’s final proof, the letter “of a sigh and tearful sobs” (D’un soupir

45 Demaules, Le Roman de la Poire, 120n15, 121n, 159n4; Marchello-Nizia, Le Roman de la Poire, xxviii–xxix.
The word *sanglot* has been recognized by Tesnière as a reference to the Lady’s true name. She states,

> Indeed “en sang(lot),” pronounced here also in a sigh, is the anagram of “Angnes,” another orthography for “Annes”…; no doubt one must also read “Angneslot,” a probable game between *Angnesot*, a hypocorism of *Angnes* and *agnellet* [little lamb], a name of course “douz et debonaire” (v. 1787), *Agnès* being thought in the Middle Ages to be a derivative of *agnus* [lamb].

There are possibly two references here. First is that of St. Agnes, who was popularly depicted with a little lamb, and who rejected the advances of men because she was betrothed to Christ and suffered greatly and eventually died for this, making the *Poire* a possible meditative exercise for clerics living in chastity. The other reference is Christ as the “Agnus Dei,” or sacrificial Lamb of God. Folio 51 reveals that her name is Angnes, and the last location reveals the possible origin of the name.

After the final clue is given in the final Golden Section location by the Lady, and the Lover comes to understand, their love truly starts. These verses conclude with the final appearance of the word *enseigniee*:

<table>
<thead>
<tr>
<th>2785</th>
<th>Amors me rementoit le non</th>
<th>Love made the name come to mind,</th>
</tr>
</thead>
<tbody>
<tr>
<td>2786</td>
<td>D’Amors et de li, ce me semble</td>
<td>Love and that of the Lady, it seems to me.</td>
</tr>
<tr>
<td>2787</td>
<td>Droiz est, que ele le resemble</td>
<td>It is right, because she resembles her,</td>
</tr>
<tr>
<td>2788</td>
<td>si croi qu’el soit de sa ligniee</td>
<td>So I believe she belongs to her lineage</td>
</tr>
<tr>
<td>2789</td>
<td>Tant par est tres bien <em>enseigniee</em></td>
<td>So much of her is so well <strong>educated</strong></td>
</tr>
</tbody>
</table>

*Enseigniee* is the last word before the Lady and Lover give thanks to Love by singing together. It is directly followed by the introduction to and singing of the first refrain of Love’s name:

<table>
<thead>
<tr>
<th>2790</th>
<th>Et si voil autre reason metre</th>
<th>I will also give another reason:</th>
</tr>
</thead>
<tbody>
<tr>
<td>2791</td>
<td>Leur non fenist par une lettre</td>
<td>Their names end with the same letter</td>
</tr>
<tr>
<td>2792</td>
<td>Ausin cum par une commence</td>
<td>And also start with the same.</td>
</tr>
<tr>
<td>2793</td>
<td>Dites moi de chant la sentence</td>
<td>[Lover]—“Tell me the lyrics of the song!”</td>
</tr>
<tr>
<td>2794</td>
<td>Si vos volez, res bien le vueill</td>
<td>[Countenance]—“Since you want it, I will do it very willingly.”</td>
</tr>
</tbody>
</table>

After learning the true name of the Lady and her true nature, the Lover sings Love’s name together with the Lady, and he is now able to discover the transcendent ordering of Love. With this final

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46 “En effet “en sang(lot)”, prononcé ici aussi dans un soupir, est l’anagramme de “Angnes”, autre graphie pour “Annes”…; sans doute doit-on également lire “Angneslot”, jeu probable entre *Angnesot*, hypocoristique d’*Angnes* et *agnellet*, nom bien évidemment *douz et debonaire* (v. 1787), *Agnès* étant senti au Moyen Age comme un dérivé d’*agnus*.” Marie-Hélène Tesnière, “*Le roman de la poire*,” 452.
proof of the Lady’s name, we can return to the first Golden Section location, folio 28, which is the location of the missing “G” in the refrain acrostic of her name, on the folio between the two folios that contain the refrains that start with “N” (diagram 3.6).

Diagram 3.6. The folio location of the missing “G.”

<table>
<thead>
<tr>
<th>Acronym</th>
<th>A</th>
<th>N</th>
<th>“G”</th>
<th>N...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folios</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29...</td>
</tr>
</tbody>
</table>

The three Golden Section locations provide the clues to the Lady’s true name and nature. She is the exemplar of the manuscript and the “brief” form of her name suggests the limits of the manuscript to express the ineffable reality of the Lady, that she is the medium through which the Lover approaches Christ. The brief form of her name also hides the Lady from slanderers. The final proof gives the Lover the clue to discover Love’s transcendent order, as discovered in the mis-bound section following, and the preparation of the Lover for this moment is expressed in the ternary ordering scheme.

The Ternary Ordering Scheme

The ternary scheme divides the manuscript into three, at folios 28 and 56. The centres of these three sections, folios 14, 42, and 70, are also significant to the scheme. While the folios in the Golden Section scheme concern the Lady, the two folios of the ternary scheme concern the Lover. This is determined by the noun enseignee for the Lady and the verb enseigne for the Lover. The Lady is well-educated, the envious are poorly educated, and the Lover is being educated. Therefore, the ternary scheme concerns the education of the Lover. He is unskilled at the start of the story. As the Lover states, “I am not exercised for such a task” (duiz ne sui de tel mestier, v.323). He needs Love to help him complete it. This statement should not be considered as the confession of an amateur
poet, as some have suggested, but is rather a function of the allegory. Humility is needed to complete the task.

Folio 28 is the first location in both the ternary and Golden Section schemes, and each folio side has a reference to the Lady’s education and the Lover’s respectively. The verso side refers to the Lover:

- Amors fet de fol home honeste (Love makes a foolish man honorable)
- Amors enseigne et amoneste (Love teaches and admonishes)

In these verses, Courtesy is enjoining the Lover to submit to Love. It is through this submission that true love is taught to the Lover and this enables him to complete the book. The verse at the top of the folio, which is the central verse of this important folio, refers to the life span of the Lover: “For as long as you will live” (A toz le jorz que vos vivroiz, v. 922). I argue that this idea of the temporal existence of the Lover refers to the limits of the manuscript. The Lover’s life, as represented by the text, is delimited by the bounds of the manuscript. When the reader participates in the manuscript’s form, he or she can transcend its contents as it were and ascend to God in his or her mind, which can be understood as a representation of the Lover in the book experiencing a bodily death. The Lover experiences this in a sense at the centre of the manuscript, as I will discuss below.

In the second location, folio 56, a dialogue between the Lover and Reason starts at the first verse, beginning a section that continues to the sixteenth verse of folio 62. In the passage on 56 that contains enseigne, Reason offers advice to the Lover who is burning up from an excess of desire:

- Ce ne t’enseigne pas la lettre (Sacred scripture does not teach)
- Que tu amasses en tel leu (That you love in such a place)
- Ou tu ne puez avoir nul preu (Where you cannot derive any benefit,)
- Et aimes ce qui te destruit (Nor to love that which destroys you.)

Reason seems to think, like the Interlocutor, that the Love is directing his love to the wrong place because of his suffering. The reference to a place, en tel leu, is again referred to later in the section, when the Lover is making a case for his writing efforts, and that there are many places in the text that will convince her to have pity on him:

- Voirement soroit esmeu (Surely her heart would be moved)
- Ses cuers, s’en li avoit leü (If one had read)

---

48 Machaut uses this theme, possibly in imitation of the Poire, in the ordering scheme of MS fr. 1584, which I examine in chapter seven.
If the romance is read to the Lady, according to her will, “all the places” will make her pity him.

What is meant here by “all the places”? I would argue, that while in a general sense it means all of the “adventures” or stories he tells, which appear at certain places in the manuscript, it more directly refers to the proportional locations in the manuscript. If the reader is able to understand the actual form of the book explicitly presented in the proportional locations, and in the light of the Lady’s devise, a word which implies a plan or design, he or she will understand its ultimate purpose. The word devise highlights this shade of meaning, because volenté or désir could have been used to more directly express the Lady’s will. The Lady points to the exemplar of the book, and if the book is understood in the light of its exemplar, then the reader attains to the purposes of the author. This is, in the main sense, the meaning behind reading the book to the Lady.49 In doing so, the reader attains to the beatific vision through “reading the book” to the Lady or, rather, by reading it in the light of her countenance. She plays the same role that Beatrice does in the Divine Comedy.

This idea is expanded on through the course of the dialogue with Reason, with the focus on the word mesure to express the Lover’s experience of love. Love does not care about Reason or Measure, at least from the Lover’s perspective. The relationship is reversed when it comes to the Lady, where Reason and Measure are the means by which she gives her love. The difference between these two perspectives is the tension in writing about something that cannot be expressed within the limited means of human expression; the Lady’s Reason and Measure are superior to the Lover’s:

*The Lover’s perspective*

<table>
<thead>
<tr>
<th>Line</th>
<th>French</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>2108</td>
<td>Si faz ge, mes c’est sanz mesure</td>
<td>“That’s what I do, but it’s without measure.</td>
</tr>
<tr>
<td>2109</td>
<td>N’est pas fins amanz ne ja n’iert</td>
<td>He’s not a refined lover and will never be</td>
</tr>
<tr>
<td>2110</td>
<td>Qui en amor mesure quiert</td>
<td>who seeks measure in love.</td>
</tr>
<tr>
<td>2111</td>
<td>Ce sachiez vos, qu’Amors n’a cure</td>
<td>Know this, that Love does not care</td>
</tr>
<tr>
<td>2112</td>
<td>Ne de raison ne de mesure</td>
<td>about reason or measure.</td>
</tr>
</tbody>
</table>

49 This idea has been interpreted as the tension between orality and literacy in the making of the book. I take the stance here that this interpretive methodology is an anachronism when dealing with the understanding of the text itself and the author’s intentions for it. Compare Huot, *From Song to Book*, 182–4, 189–93.
Por ce voil sanz mesure amer  
Because I wish to love without measure

Qui que m’en doie fol clamer  
Even if you have to call me crazy.”

Qant Reison voit certeinement  
When Reason clearly saw

Que por tot son enseignement  
That despite all of his learning

Ne guerpiroie ma sentence  
That I would not abandon my view…

The Lady’s perspective

Par le los Mensure et Reson  
On the advice of Measure and Reason,

Li fet tantost de s’amor don  
She immediately gives him her love.

Et ge toute mesure I voi  
And I see there a lot of wisdom.

On s’aparcoit par le deloi  
We betray ourselves by delaying

S’en est plus toust l’amours perie  
And love is destroyed much faster

Par medisanz et par envie  
By slanderers and the envious,

Que par le delai s’apercoivent  
Because they see this delay.

There is a seeming contradiction between these two passages. The first refers to the Lover, for whom Love represents a lack of reason and measure, the second refers to the Lady, for whom Love is given through reason and measure. This suggests that measure and reason are in reference to the person. In this case, the Lady has perfect measure and reason, and love is expressed through these means. For the Lover, his reason and measure are not yet perfect, and it is only in attaining the Lady that his love is in accord with measure and reason. This is the process of his education (enseigne). In his dialogue with Reason, the Lover refers to another ideal Lover who was able to express himself completely and with measure:

J’ai veu home qui am  
I knew of a man who in love

Qui estoit toz amesurez  
Was completely measured:

Cil estoit tres bons aurez  
In this he was very good,

Quant il avoit tant d’avantage  
Since he had so great an advantage

Qu’il pooit fere son message  
That he was able to compose his message.

The Lover’s reason is developing towards that of a truly measured man, through his experience of love. By the end of the narrative, he does and so he is able to “compose his message,” that is, the book. Reason’s capitulation to the Lover’s argument in this section shows this to be the case. In verse 2116 (quoted above) the only other use of the word enseigne, as a gerund here, is used to denote Reason’s learning, which is out of proportion in this case. This is stressed by the placement of the word in the bottom verse, as it is similarly placed in the two Golden Section locations. A balance is being expressed through the course of the narrative between faith and reason. The Lover’s demands for more proof of the Lady’s love in the last Golden Section location are the last vestiges of
his lack of faith, and it is only after he receives these last proofs (enseigne) that the balance between faith and reason happens. He directly refers to this in his response after being completely convinced by the Lady’s final proofs. The Lover’s response, as he states, is not without reison (v. 2784), and he provides another reison for his being convinced (v. 2790).

In leading up to this final revelation of the Lover, the dialogue on measure appears in the centre location of the third section of the manuscript, at folio 70, following the ternary division at folio 56 just examined. Folio 70 falls within the section of the Lover’s acrostic, TIBAUT. In the layout, each refrain appears on a folio (T=66, I=67, B=68, A=69, U=71, T=72). In a similar fashion to the folio of the missing “G” in Annes name, the only folio without a refrain is folio 70, and it contains the Lover’s dialogue with Measure. The last two ternary locations contain dialogues with Reason (56) and Measure (70) respectively. On the previous folio 69, Loyalty protests against Measure’s refrain, “To him I go, I could not help it at all, God, I love him so much” (A lui m’en vois, ne m’en tendroie mie, Diex, ge l’aim tant, vv. 2504–5), in which Measure sings of the Lady’s desire to approach the Lover first. Loyalty thinks that the Lover should approach first instead. She even claims Measure is behaving with desmesuree (in excess, or folly) by suggesting such a thing.

The issue Measure brings up is a central problem in the love dynamic, the idea of delay in the lover’s union. Slanderers and the envious see the delay and exploit it to destroy the relationship. Measure’s argument against Loyalty is that virtue is needed to deliver love faster. He provides proof with a sentence the Lady often repeats, “She is mad who does not know how to preserve her virtue” (Fole est qui garder ne se set, v. 2543). The prudent woman gives love much more quickly than the foolish because of her virtue, which enables her to give all of her heart. Measure corrects Loyalty by saying that loyalty needs measure for it to work efficiently and without delay. This correction is repeated by the Lady in her second proof of her love to the Lover, the reversing of his name and the turning upside down of Loyalty’s refrain acrostic “B” to get “let her be yours” (tua sit). This is the moment the Lover transcends his condition of disloyalty that the first refrain on folio 11r describes. Measure proves to be right as, a few folios later in the Golden Section location folio 76r, the Lady’s final proof is received by the Lover with her singing first (v. 2783). The Lover must first receive grace to do anything.

The first time the Lover sings in the main narrative, following the Lady’s first refrain in Love’s acrostic, he sings without delay (S’en chantoie sans retarder, v. 2816). Many of the elements of the story are tied together at this point. The refrain and accompanying image are about the Lady giving
her heart to the Lover: “My lady is right to give me her heart to keep” (Ma dame a droit qui m’envoie son cuer a garder, v. 2818–20; figure 3.8).

Figure 3.7. Historiated initial of refrain, the Lady giving her heart to the Lover (Poire, fol. 77v, detail)

In his first act without delaying he sings of the gift of the Lady’s heart. On the folio before the mis-bound section, the Lover receives the Lady’s heart and so he begins to operate under the same reason and measure that she does. He now has the knowledge to correct the mis-binding of Love’s acrostic, and this knowledge is exhibited in his first act of singing. This moment is also the reciprocal act of him giving his heart in the centre of the manuscript, which I will discuss below.

More important, this moment refers back to the first refrain he sings in the prologue section on folio 11r, which is opposite the image of him kneeling and presenting his book to the Lady on folio 10v (figure 3.9): “I never loved as much as I was loved. Disloyal heart, I defeated you too late” (Unques n’amai tant com ge fui amee, cuer desleaus, a tart vos ai veincu, vv. 250–1). His delay is from a lack of love.
Figure 3.8. The Lover presents his book to the Lady (*Poire*, fol. 10v)

Folio 11 contains both the beginning and end of the Lover’s journey. He is giving his completed book about their romance, yet at the same time he asks her to guide him to see her face, a foreshadowing of the coming of Countenance and her entourage (vv. 256–7). This image also foreshadows the centre of the manuscript—when Sweet Look likewise kneels and gives the Lover’s heart to the Lady—with the gesture of the Lady’s right hand. Her index finder crooks upwards and points across the folio in the direction of reading. The tip of her finger levels out, over her own heart, and precisely at the proportional centre of the image, possibly “pointing” to the centre of the manuscript by allusion. It is possible that this is her response to his query for guidance, that he give his heart over to the Lady completely.

The refrain on folio 11f facing this image is the first of the manuscript and is a unique case (figure 3.9). It is one of only three refrains without a musical staff. The refrain on 11f expresses the condition of the Lover at the start of the journey, his sloth and the disloyalty that results from it. The presentation of the refrain in the layout and its different metre from the surrounding poetry is a

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50 The image is 13.4 centimetres from the top of the frame to bottom of the frame. The tip of the Lady’s finger is precisely 6.7 centimetres from the top of the image.
visual expression of *desmesuree*, or lack of measure. The refrain is in a 10/10 meter, recorded on the folio as a lopsided 12/8, in the centre of a poetical section of 8/8/8 metre. Pointedly, the lopsided metre is in the ratio of 3:2, the same as the ternary scheme, so even this messy layout may foreshadow the education of the Lover. It is also inexplicably and uniquely recorded in the manuscript layout in a manner that could be described as obscure.

Figure 3.9. The first refrain of the book, extends beyond the writing block and continues two lines later proceeding from the “P” initial (*Poire*, fol. 11r, detail)

In the preceding strophe, the verse “What pain I suffered because of you” (*Que poyne par vous sofry ay*, v. 248) expresses this discord, because the verse is written in a different ink and with signs of correction, as if it were the product of a copying error (figure 6). This is followed by the refrain, which is recorded into the margin, significantly cutting the word *desleaus* (disloyalty) in half and, skipping a line, the rest of the refrain is recorded at the top of the next strophe, uncomfortably jammed up against the initial of the following verse. This messy refrain layout is unique to what is an otherwise carefully laid-out manuscript. The layout is expressing the content of the refrain, that it is unmeasured; that it comes without musical notation and is outside of the ordering scheme also emphasizes the lack of order.

The Lover’s refrain is unmeasured and expresses his sloth and disloyalty, which will be corrected through the course of the book. The last refrain in the manuscript, on folio 83v, the last of the three refrains without music, corrects this. The manuscript ends with three rhymed verses in 8/8/8 metre, in imitation of the metre the refrain should be in on folio 11r. The refrain is one of these three verses and states, “Who loves well, rarely forgets” (*Qui bien aime, a tart oblie*, v. 3031). The

51 This final refrain is also used by Machaut in an ordering scheme in manuscript *A*, which I discuss in chapter seven.
first half of the verse, which suggests the potential in the Lover—and the attentive reader—to “love well” by the end of the book, is a clear resolution to the Lover’s problem in the first refrain—“I never loved as much as I was loved…” The disjointed metre of his disloyal and delaying heart in the first refrain also contrasts with the corrected metre of the final refrain and a heart that rarely forgets. The final solution of memory becomes clear in examining the centre of the manuscript.

The final proportional location in the ternary scheme is the centre of the manuscript, folio 42. This folio directly follows the last refrain of the Lady’s name on 41, which depicts Sweet Look kneeling and giving the Lady the Lover’s heart (figure 3.11).

Figure 3.10. Sweet Look offers the Lover’s heart to the Lady (Poire, fol. 41, detail)

The action in the poetry emphasizes the central folio. The couplet before folio 42, at the bottom of 41, describes the moment Sweet Look places the heart in the Lady’s bosom and thus into the centre of the manuscript:

142 Le cuer que il tint en sa main    The heart that he held in his hand
143 Li mist si doucement el sain    He placed so gently in her breast

This gesture expresses a pivotal moment in the development of the romance, and it also implicates the material book in the story because it equates the Lady’s bosom with the very centre of the manuscript, suggesting that the Lady is either the book itself or the exemplar of the book.
On folio 42, Sweet Look lingers (demeure, v. 1445) with the Lady. This is a positive delay, the antitype of the delay that prevents the union of the lovers. His whole heart remains with her. In this intimate moment that Sweet Look wishes to remain in, he forgets to return to the Lover (ne li membre del revenir, v. 1449). The verse at the very centre of the manuscript, at the top of 42\(v\), also mentions his forgetfulness: “He forgot himself, undoubtedly” (Il s’est obliez, sanz doutez, v. 1457). Finally, framing the central folio, the last verse of the verso also mentions forgetting: “Who finds better, forgets easily” (bien oublie qui troeve mieuz, v. 1476). Demaules notes the form of oblier used here:

Employed in the pronominal form, the verb oblier means ‘to be absorbed in contemplation to the point of forgetting one’s own existence.’ It serves to designate a state of self-appropriation, close to ecstasy. We find a related use of the verb oblier, in transitive construction this time, in the description of the amorous ecstasy of Lancelot of the Lake, entirely absorbed in the thought of Queen Guinevere… [“His meditation is so profound that he forgets himself. He does not know if he exists or if he does not exist.”]\(^52\)

Forgetting refers to a transcendent experience in this scene. From this we can conclude that Sweet Look is a metaphor for transcendent experience through meditation, that it is sweet to “look” upon the face of God, and to receive the sweet breath (douce aleine) of the Spirit. This implication is made explicit in the reciprocal moment that Love tells Countenance to tell the Lover his name and then give him the Lady’s heart, in that he mentions that she is Sweet Look’s sister:

\[
\begin{align*}
2364 & \quad \text{Lors apele Amors Contenence} & \quad \text{Then Love calls Countenance} \\
2365 & \quad \text{Et dit: Dame, vos forniroiz} & \quad \text{And says: “Lady, you will convey} \\
2366 & \quad \text{Cest message, qu’il est bien droit} & \quad \text{This message, which is legitimate,} \\
2367 & \quad \text{Car suer estes a Douz Regart} & \quad \text{Because you are the sister of Sweet look.} \\
2368 & \quad \text{Dites a mon ami qu’il gart} & \quad \text{Tell my friend that he keeps} \\
2369 & \quad \text{Ce cuer qu’au suen ai eschangié} & \quad \text{This heart that I exchange with his.”}
\end{align*}
\]

The Lady’s countenance, or face, is intimately related to Sweet Look, the Lover’s act of meditating on her countenance. Concerning the form, the central verse of the manuscript is the moment of transcending the form of the manuscript, and the transcending of human expression to look upon the

\(^{52}\) “Employé à la forme pronominale, le verbe oblier signifie « s’absorber dans une contemplation au point d’oublier jusqu’au sentiment de sa propre existence ». Il sert à désigner un état de désappropriation de soi, proche de l’extase. On retrouve un emploi voisin du verbe oblier, en construction transitive cette fois, dans la description de l’extase amoureuse de Lancelot du Lac, tout entier absorbé dans la pensée de la reine Guenièvre… [« sa méditation est si profonde qu’il s’en oublie lui-même. il ne sait s’il existe ou s’il n’existe pas. »].” Demaules, Roman de la Poire, 104.
countenance of God, who is beyond description. As he states a few verses after the central verse, his heart escapes the obscure prison of his body (chartre oscure, v.1474).

The forgetfulness in the centre of the manuscript is not the same forgetfulness that is referred to in the very last verses of the manuscript that contain the final refrain:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3030</td>
<td>Bien devroit aimer par amors</td>
<td>He must love well through Love</td>
</tr>
<tr>
<td>3031</td>
<td>Qui de ce romanx set les tors</td>
<td>Who knows the form of this book.</td>
</tr>
<tr>
<td>3032</td>
<td>Qui bien aime, a tart oblie</td>
<td>Who loves well, rarely forgets.</td>
</tr>
<tr>
<td>3033</td>
<td>Il n’en a mie obliee</td>
<td>He has not at all forgotten it [the love, the book]</td>
</tr>
<tr>
<td>3034</td>
<td>Par veritee le vos diee</td>
<td>He told you in truth</td>
</tr>
</tbody>
</table>

In the centre of the manuscript, the Lover finds the Lady and gives his heart, which forgets his material body, after which he finds himself in the countenance of the Lady; at the end, he remembers the Lady and the transcendent order of Love he was educated about in the form of the book. The act of giving his heart results in his forgetting because he gives away—or forgets—his old, material, disloyal and unvirtuous self. His heart is replaced by the Lady’s heart the first time the Lover sings in the main narrative. In the reciprocal moment, when he finally receives the heart of the Lady, he is in a similar meditative state:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2807</td>
<td>Et ge, qui demore toz seus</td>
<td>And I, who remained all alone</td>
</tr>
<tr>
<td>2808</td>
<td>Si quis les solitaires leus</td>
<td>Searched for solitary places</td>
</tr>
<tr>
<td>2809</td>
<td>Por penser a ce que g’amoie</td>
<td>To think of my love.</td>
</tr>
<tr>
<td>2810</td>
<td>En pensar tant me delitoie</td>
<td>I delighted so much in thinking</td>
</tr>
<tr>
<td>2811</td>
<td>Qu’el pensé m’estoit bien avis</td>
<td>That I thought I had the impression</td>
</tr>
<tr>
<td>2812</td>
<td>Que la voie en mi le vis</td>
<td>That I could see her face in front of me.</td>
</tr>
<tr>
<td>2813</td>
<td>Et encore bien me recort</td>
<td>And still I remember it perfectly.</td>
</tr>
<tr>
<td>2814</td>
<td>Qu’en ce penser gist grant confort</td>
<td>That in this thought lay great comfort.</td>
</tr>
</tbody>
</table>

He is alone at this point in singing Love’s name, which is supposed to be an expression of the union between the two lovers. Upon receiving the Lady’s heart, which he also receives while he is alone, the Lover is once again in a reverie but this time he has remembered well. He sees her countenance clearly, “face to face” as it were. He has forgotten himself, or rather sees the Lady in himself now that his heart has been replaced by hers. They are united in Love. Now that he has received the Lady’s heart, he remembers her face well. The folio after this refrain is the first of the mis-bound section, which appropriately describes the suffering of the innocent Lady. It is here where the Lover approaches the pinnacle of Christian meditation, the Passion, and is now able to discover the transcendent order of Love in the mis-bound section of the manuscript.
Conclusion

As I argue, Poire is ordered on a complex proportional scheme based on the idea of musica. The skeletal form, based on simple musical proportions and marked by the word enseigne (sign), shows that the author intended the Poire to be a sign for something else, a poetical expression of the ineffable experience of God through meditation on Christ’s Passion, veiled in courtly allegory. One part of the scheme concerns the education of the Lover to achieve this and the other part concerns the knowledge he needs to recognize it (in the Lady’s true name). This scheme, which provides what the Lover needs to make the ascent, must be hidden from slanderers who would destroy the Lover’s union with the Lady out of envy. What this suggests is that the codex and its contents were so intimately conceived that it is more than likely that they were produced as a single and even unreproducible artifact, a perfect hylomorphic union of form and matter. Because readers and copiers at the time likely knew this about the Poire, it is possible that it was not copied extensively for this reason, and as a result they unknowingly relegated it to the dustbin of history, giving it no chance against Jean de Meun’s version as the worthy successor to Guillaume de Lorris’s Romance of the Rose.
Chapter 4
The *Complainte d’Amor* and the Fauvel Manuscript, fr. 146

In the Middle Ages, wisdom written down for kings was not taken lightly. Its deepest secrets were hidden and only those worthy to receive it were able to do so. A case in point is the *Secretum Secretorum*, one of the most popular books of the time.¹ Originally written in Arabic, the book presents itself as Aristotle’s instructional letters to Alexander the Great, which contained secret teachings that he revealed only to a select few. One of the letters in Roger Bacon’s (c.1219–c.1292) edition of the *Secretum* states:

> Harmony and cooperation… between the ruler and the ruled are gained by two means; one of them is apparent (*intrinseca*), and the other is secret (*extrinseca*)… And I shall impart to you this secret as well as others in the various chapters and sections of this book, which outwardly contain not only the final cause as is intended, but also the principal and final whole of all the things proposed.²

There were also other manuscripts made, like the many manuscript copies of the *Secretum*, for the instruction and validation of kings and nobility. The wisdom collected in them, which was on the attainment of harmony and cooperation in their kingdoms, was not only presented explicitly in “diverse chapters and sections” but was also somehow hidden in the manuscript itself.

The tradition of reading for the attainment of secret and sacred wisdom was discursive. The attentive reader used his or her reason to ascend through stages of understanding. Wisdom was discovered through meditation on the diverse contents of a manuscript, which the reader synthesized using his or her will, memory, and understanding.³ As there were necessarily difficulties and obscurities in embarking on the ascent, individual works or compiled manuscripts were supplemented with secrets to be discovered by the attentive reader, which would guide him or her through the stages of the journey. In this chapter, I argue that the manuscript Paris, Bibliothèque

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³ McMahon, *Understanding the Medieval Meditative Ascent*, chapter three.
nationale de France, fr. 146 (hereafter Fauv), c.1317, is such a manuscript and that it was compiled explicitly to have means for the reader that are both extrinsic and intrinsic to its understanding; one is apparent in the content and one is secret and reveals the “principle and final whole of all the things proposed” in the relation of its diverse content.

4.1 The Fauvel Manuscript

Fauv is a deluxe large-format manuscript that was created in the late 1310s within the royal circles in Paris, either in the royal chancery or nearby. It was created during a time of turmoil in the French nobility, with a recent succession crisis in 1316 and problems of court factionalism. Enguerran de Marigny, a royal chamberlain who was executed in 1315 based on an indictment for financial management and necromancy, is alluded to in the romance. He became powerful under Philip IV’s reign and came to dominate the French government, usurping the positions of the royal princes. His apparent corrupt rise to power and subsequent downfall has been recognized as the model on which the cautionary tale in Fauv is based. The allegories of the Roman de Fauvel are satirical jabs at political and religious power and contemporary social custom; it is a biting satire meant to be an admonitio regum (advice to kings), likely to prepare Philip V for his kingship.

The ensemble of music, text and images in Fauv is a virtuosic display of late medieval manuscript production. It is the most ornate of the Fauvel romance manuscripts produced in the fourteenth century and is the only one to contain music. The contents were carefully chosen and arranged to be an admonitio, to relay a certain lesson about the virtues necessary for kingship. The lessons from the satire are apparent in the content; this is the intrinsic aspect of the manuscript. But the extrinsic, or the overarching didactic and moral aspect, of the manuscript is in its ordering—in how the reader unites the diverse elements of the manuscript into a harmonious and meaningful whole. The relationships between content within folio openings and across the manuscript, not to mention the references to external texts, are multiple and complex. It is in these relationships where the reader discovers the true depth of the author’s and compiler’s project and the ends of the admonitio. Because its internal and external references have been a central focus in the study of the manuscript since the early 1990s, scholars have found many connections throughout its varied contents, from the Complainte d’amor and music index, to the Roman de Fauvel, the six dits of

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4 Fauv was copied in a chancery hand, which is unusual for a literary work, and the illuminations were by an artist identified as having worked on other chancery books. Andrew Wathey, “Fauvel, Roman de,” Grove Music Online, Oxford Music Online, Oxford University Press, accessed June 7, 2019.

5 Ibid.
Geoffroy de Paris, the thirty-two chansons and two dit enté’s of Jehannot de Lescurel, and the anonymous Chronique métrique.6

What makes it unique amongst manuscripts containing poetry, music, and art is the 169 musical items in its opening text, the Roman de Fauvel. There is a diverse range of musical genres represented in the manuscript: motets, rondeaux, ballades, virelais, refrains, lays, chant (plainchant fragments, an alleluia, antiphons, responsories, etc.), proses (a sequence, conductus, a prosula, etc.), and so on. The techniques used to order the manuscript, which I argue are largely guided by the music and the medieval idea of musica, are to my knowledge unique in history up to its time and appear to have had a significant influence on the production of Guillaume de Machaut’s manuscript A (Paris, BnF, MS fr. 1584, to be discussed in chapters six and seven). It is apparent that the ideas that make up the ordering were either derived from the Poire manuscript or from a tradition of manuscript production not yet recognized in modern scholarship but these ideas are developed in complex ways in Fauv, particularly in how such ordering principles are used not only to order one self-contained item but also a whole manuscript of diverse contents.7

Scholarship on MS fr. 146

Though there has been a concentrated focus on Fauv’s internal relationships, the idea that it is conceived on a unified and highly-organized plan has been approached with great caution.8 The publication of the facsimile in 1990, reproduced to scale, gave unprecedented access to the manuscript as a complete book and resulted in an increased interest in the manuscript’s integrity.9


7 It may have also been influenced by Adam de la Bassée’s Ludus super Anticlaudianum manuscript (Lille, Bm, MS 316), which is ordered on the same principles as the three manuscripts here. My thesis about this manuscript must wait for a future study.


9 Roesner et al., Le Roman de Fauvel.
Previously, if a scholar did not have access to the manuscript, he or she relied on separate editions of each section, a symptom of the fragmented treatment of the manuscript in past scholarship. Before the publication of the facsimile, studies typically focused on the four sections of the manuscript as separate documents and varied in scope from the historical significance of its content, to musicological studies focused on the motets or the development of Ars Nova, or the attribution of certain motets to the poet and composer Philippe de Vitry. Although most of their introductory material is on the romance, Roesner, Regalado, and Avril’s commentary is an exhaustive treatment of the complete manuscript, and its publication was a watershed that effected an explosion of study that was wide-ranging and comprehensive. The authors themselves do not propose a unified and intentional collection but rather suggest that the romance was the focus of the compiler’s efforts and that the subsequent additions of the three other sections were at a late stage in the manuscript’s production.¹⁰

The main arguments made since for the integration of the manuscript have been based on the textual and musical correspondences between sections. Based on these observations, there are two approaches to the study of relationships in Fauvel. The first is to examine textual correspondences between sections without attempting to force these correspondences into a totalizing view of the manuscript; the second is to assume, to whatever degree, the integration of the whole and that these correspondences point to a totalizing scheme.

The studies of relationships between the four sections have shown the depth of integration in the manuscript. When Fauvel Studies was published in 1998, it showed the integration of the contents to be much more complex than previously thought. The studies on the dit section, which directly follows the romance, have shown the relationship between it and the royal motet that frames the transition from Book I to Book II in the romance.¹¹ In an earlier study, Dahnk was the first to point out the shared refrains between Fauvel and the Lescurel section of songs.¹² There have been many subsequent studies of these relationships.¹³ Because the Chronique métrique at the end of the

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¹⁰ Ibid., 6.
manuscript has been recognized as a telling of the history that Fauvel allegorizes, studies have interpreted the romance as being a commentary on this history.\textsuperscript{14}

The second approach to Fauvel, taken by Dillon and Morin, focuses on certain aspects of the manuscript that suggest an overarching and intentional plan for the whole.\textsuperscript{15} In Morin’s dissertation of 1992, he examines the codicological complexities of the manuscript and how they show the manuscript to be designed as a whole from the earliest days of its production. The amount of manipulation of certain sections shows that it was very important to the compilers to achieve a desired order. His close examination of the roles of each scribe in the manuscript shows this to be the case; one scribe in particular took the role of ordering the manuscript in definitive ways.\textsuperscript{16} In 2002, Dillon first proposed that the ordering of the manuscript was purposeful, following the medieval practice of compilatio, which implies an intentional design behind the whole.\textsuperscript{17}

Despite the attention given to the manuscript’s ordering, the full extent of the relationships remains an enigma. Because these studies have generally focused on certain genres or sections in the manuscript, other important aspects have been ignored or regarded as less significant; the musicological focus on the motets is one example (though Fauvel Studies goes a long way to remedy this). What is of special interest in Fauvel is not only the internal poetical relationships in the romance or the connections between it and the rest of the manuscript but also the possibility that all these correspondences point to a unified principle of ordering, as Dillon implies with the term compilatio.

In this chapter, I will argue that there is a unified principle of ordering for the manuscript, and that this principle is mathematically precise and deliberate. When the reader discovers the ordering scheme, which is based on this principle, the contents of the manuscript acquire another layer of meaning that brings a coherence to the complete Fauvel. Ironically, this principle stands out


\textsuperscript{17} Dillon, \textit{Medieval Music-Making}, 152.
most clearly in the content that has often been regarded as misplaced or peripheral in the manuscript: the *Complaine d’amor* on folio A and the bifolio insertion 28bis–ter. These locations in the manuscript show the clearest signs of the compilers’ struggle to complete it because they appear to be mis-bound or peripheral. Yet, as I argue, they reveal most clearly the ordering principles at work: the *Complaine d’amor* contains the ordering principles for the manuscript in its design, and 28bis–ter is in a specific proportional location signalled by them.

The *Complaine*, which heads the manuscript on folio A–v, is more tightly integrated into the plan of *Fauv* than has previously been recognized. In addition to the themes in its poetry, it contains key words at specific verses, which reveal proportions that serve as ordering principles for the contents of *Fauv*. These proportions are: 2:1, the centre, or musically, the octave; 3:2, two thirds, or the perfect-fifth, and the related 3:1, one third, or the octave-plus-fifth; and the Golden Section. Once this ordering principle is found, the proportions can be applied across the manuscript to discover the reasons for the length and positioning of content as well as the content’s meaning as a part of the whole. Practically, this means mapping the proportions found in the *Complaine* onto both the romance and the whole manuscript. The authors and compilers used these principles not only to design and order the manuscript but also to provide an “extrinsic” or secret layer for the reader to discover, which concerns his or her mystical ascent. The attentive reader discovers the ordering intentions of the authors and compilers in the *Complaine*.

The evidence for such ordering principles is first found in arithmetic, or the counting of folios and writing block lines but it is also revealed in the many codicological details, or layout practices, that determine the boundaries of the content on the folio. They include the number of columns used (two or three), the number of lines in the writing block, the size of images, the size of rake used to draw musical staves, and the ordering of content around column- and page-breaks and page-turns. These details reveal the reasons for the lengths and positioning of content. The content is sometimes created in tandem with its layout, making both aspects dependent on each other for their meaning, an expression of hylomorphism. All these details, considered within the framework of the numerical and proportional design, reveal the ordering the authors and compilers achieved.

In this chapter, I discuss how the *Complaine* reveals the ordering principles of the manuscript. In the following chapter five, I will show how this framework of proportions was applied to the ordering of the romance and to the ordering of the whole manuscript.

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18 *A complaine* is a long-form poetical and musical genre in the form of a lamentation or complaint.
4.2 The Complaine d’amor

The *Complaine d’amor* is the first item of the manuscript, on folio A\(^r-v\)(figure 4.1). It is 302 verses long and fills most of the folio, which is laid out in three columns of 52 lines per side.

Figure 4.1. *Complaine d’amor*, the first item of the manuscript (*Fauv*, fol. A\(^r-v\))

The *Complaine* has not received nearly as much attention as the rest of *Fauv*’s contents, likely due to the consensus view that it is an immaterial inclusion. Roesner has proposed that the bifolio containing the *Complaine* had originally been discarded from the romance during the compilation process, yet was reintroduced because the music index was copied on its blank folio (B\(^r-v\)), placing it awkwardly at the head of the manuscript and, as such, he concludes that the music index on the bifolio is the only reason for its survival.\(^{19}\) More recently, Dillon has suggested that its current location may actually have been decided based on compilatory concerns.\(^{20}\) She makes several thematic connections between the *Complaine*, the music index, and the rest of the manuscript but only suggests the appropriateness of its current location. The irony of the proposals about its

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\(^{19}\) Roesner also considers the *Complaine* to be incomplete. Roesner, “The Making of Chaillou de Pesstain’s Edition,” 289, 291, 307.

apparently precarious existence is that, as I argue, it is this very folio that reveals, in precise detail, the ordering principles of the whole manuscript.21

The Mystical Ascent

It is well recognized that Fauv is ordered with special attention towards the music.22 This is most evident in the index on folio B, that, aside from Geffroi de Paris’s dits, lists only the musical items in the manuscript.23 What is less evident is that the Complaine on the preceding folio A contains a hidden musical element in its construction, which contains a call to the attentive reader to embark on a mystical ascent through the manuscript and a map to guide him or her on the path. It is a sort of cryptic prologue, which contains a “proportional index” that is meant to be superimposed over the whole manuscript to reveal how the manuscript was ordered. This “index” is based on the idea of musica, in which the harmony of the diverse items of the manuscript is achieved through their ordering around harmonic proportions.

This poem has received some attention for its ambiguous codicological status; as I have mentioned, its inclusion in Fauv is generally seen as immaterial. But the discovery of the ‘puzzle’ and its precise numerical structure, which reveals the ordering of the whole manuscript, shows that the Complaine was placed as the first item intentionally. Although the Complaine does not have any of the obvious aspects of a traditional prologue, it does perform this function insofar as it contains a navigational map that works like an index related to specific themes throughout the manuscript.

There are three main signals in the Complaine that set the stage for the reader’s ascent. The reader is presented with the narrator’s dilemma followed by a poetical allusion meant as a call to the reader to make the ascent. After accepting the call through an assent of the will, the reader must determine the right path (droit chemin) through the manuscript to solve the dilemma. The attentive reader, if he or she is able to solve the puzzle, will find that the path is first determined through hearing, which is received through the craft of the musicus. The path then becomes clear to the reader, and something of its nature and goal. Finally, the path and the means can be united. Once this

21 This is also the case for the bifolio 28bis–ter, which has generally been considered as being incorrectly bound until very recently. For the most recent argument, see Dillon, “The Art of Interpolation.”
22 This is generally attested in the scholarship on Fauv. For a more recent discussion of this see Dillon, “The Art of Interpolation,” 223–229.
23 For discussion of the music index see Roesner et al., Le Roman de Fauvel, 22–23; Dillon, Medieval Music-Making, 191–200.
is done, a map or “proportional index” to navigate the path through the manuscript becomes evident. This map points to locations throughout the manuscript that reveal key content for guiding the reader on his or her ascent. In what follows, I will first discuss the narrator, who presents the ascent to the reader. Then I will discuss the four aspects that determine the information needed for the ascent: the dilemma, hearing, music, and the path.

The Narrator

The narrator in the Complainte invites the reader to begin the ascent by poetical allusion. The narrator is a musicus, but he does not state this explicitly; his craft is only apparent in the musically proportional design of the poem. What distinguishes the narrator’s character, apart from what he reveals about himself, is his association with Lancelot.

The narrator recalls the story of Lancelot from Chrétien de Troyes’s Le Chevalier de la charrette in verses 69–81. He says Lancelot has “good hope” (bon espoir, vv. 79) because the Queen calls him “sweet friend” (douz ami, v. 77). Lancelot has won the favour of his beloved. He achieved this through wisdom, or prudence (prouesce, v.76), one of the cardinal virtues. He is thus an exemplar of the ascent and the model for the reader to follow. The narrator, on the other hand, is not in Lancelot’s position because his own beloved “says that she cannot have a friend” (Dit qu’el ne peut avoir ami, v. 29). The narrator’s beloved does not seem to care or know that he is her “liege man” (v. 4). In fact, she doesn’t even know that he exists: “Even if she in any way knows of my existence” (Quant auques cognoist de mon estre, v. 126). Yet, the narrator claims he is the ideal lover, the beloved’s true “liege man” by rights (par droit, v.4), as Lancelot is for the Queen; the beloved just doesn’t know this yet. The drama of the Complainte is whether the beloved’s heart will be set aflame if she does in fact see him (v. 267).

The composite narrator—his character represents the potential while Lancelot’s represents the actual—forms a single allegorical matrix. He is a type of Christ, the perfect lover, who longs and suffers for the soul of the beloved who is far from him, desiring her salvation. Pamela Raabe has noted that Lancelot is “simultaneously the Savior and the saved, the Christian pilgrim imitating Christ and Christ himself.” Christ desires that the beloved “see” him. This dynamic helps to distinguish between the narrator’s beloved and the ladies, who are the readers that the narrator

24 Machaut, on the other hand, does present himself explicitly as a musicus, as I discuss in chapter six below.
addresses in the poetry. The beloved is not a pilgrim wishing to make a journey, because she says she cannot have a friend; she is not searching for the lover. The ladies, on the other hand, are ready to search, as I will discuss below. The ladies are in this sense an allegory for the souls of the readers, who are ready to make the ascent. The soul, as the beloved in this instance, is feminine in relation to Christ. The narrator, being a type of Christ, is also the potential and actual in that he both invites the reader to make the ascent and is also the one who provides the way and sets the example for how to make the ascent. This is evident in the fact that he is the one who “speaks” or writes the poem and provides the map to make the ascent.

Read in this light, the ambiguous aspects of the poem become clearer. Just as Lancelot’s adultery with the Queen can—paradoxically—be seen as a virtuous thing, an irrational scenario which nonetheless expresses Christ’s yearning for the soul, the underlying metaphor of the Complainte’s poetical conceit clarifies the seeming contradictions of relating Christ to a character who expresses un-Christ-like ideas. The rules of the narrator’s poetical world dictate it to be so, necessarily, as it is a metaphorical representation, an imitation, a counterfeit of the real world.

The narrator, who first talks about the lost soul who does not return his love, turns his attention to address “very sweet ladies” (Tres douce dames), asking them for advice on how to win his beloved’s affections. This shift of the narrator’s attention occurs at the location of the missing verse at line 92.26 As the narrator has now turned his attention to the “ladies”—and by allusion, the readers—he has simultaneously drawn attention to the structure of the poem itself. I argue that it is no mere coincidence that the one missing verse of the poem marks a definitive shift of focus. This is the point where the narrator turns to the reader, in a sense, and invites him or her to begin the journey. The key is to understand that to begin the journey, the condition of reader’s mind must be ideal, in that he or she has the will and the sense to embark on it. In this case, he signals the activated will in the aware reader who is “ready”:

99 Tres douce dames qui ci estes Very sweet ladies who are here
100 Qui en touz poinz estes si prestes Who in all matters are thus ready
101 De cognoistre honneur et tout bien To know honor and all good
   ...
104 Par les granz sens qui vous maintient By the great sens that you maintain
   ...

There is an apparent missing verse at 92, as seen by the fact that verse 91 does not have a matching rhymed verse. It is important to recognize this missing verse, which may be intentionally placed due to the direct shift of the narrator’s focus precisely at this location, because the proportional map is based on the total verse count if the missing verse is included in the calculations.
The key is in verses 100–1. The readers who are ready to know tout bien, the Aristotelean Good epitomized in the Supreme Good, or God, are able to give wise counsel. This seems a contradiction, between being ready to know and to offer counsel, but for the fact that they need to hear the whole story first to know the tout bien. It is only after they hear out the narrator that they can offer advice. For the ladies to hear the whole story in light of the narrator’s dilemma is for them to make the ascent, because they will receive tout bien at the end of the process.

The narrator’s request for advice on which path to take is the bait for the reader; does the reader have the will and sens to assess the narrator’s situation and determine the best path? Significantly, it is the reader’s sens that gives him or her the ability to offer good advice. Sens is necessary for the journey on the right path; it is the capacity in the reader that guides his or her soul on the right path through the manuscript. Of course, the path is already determined by the narrator, for he is the “creator” of the poem (and by allusion the complete manuscript). Sens helps the reader to see what is already there. As I argue for all the manuscripts I examine in this dissertation, sens is the ability to perceive the complex relation of the content—the poetry, music, and images—within the greater ordering scheme of the manuscript. At the end of the Complaine, the narrator prays, in verses 283–290, that the god of Love will command the readers on their journey if they chose to counsel him, by providing perfect joy (joie parfaite) which gives pleasure.

If the reader “hears” the invitation from the narrator, he or she responds with the resolve of his or her will to make the ascent. The “music” they hear is in the craft of the musicus, as displayed by the proportional design in the poem, as I will show. The key verses in the Complaine that invite readers who are ready to know all good (vv. 100–1) are part of the hidden proportional map set in the poem. In a double sense, of both the call to the journey (in the text) and the solution to the dilemma (in the location of the couplet), these verses become part of the information the reader needs to discover the right path to start their journey through the manuscript.

The Dilemma

The ascent is alluded to in the narrator’s dilemma. The metaphor provides the cues for the reader to recognize the content in the manuscript important to the ascent, and the interpretive lens through
which to apply it to his or her journey. There are two distinct aspects to the dilemma. There is that which is explicitly stated in the poetry, and there is the hidden aspect that accompanies it, the puzzle to be deciphered that helps in the dilemma’s solving.

The dilemma of the narrator is that his beloved has no joy because she has no friend (vv. 5–7, 117–8), and she is not aware of the narrator’s existence (v. 126) who is suffering for her sake (vv. 173–4). He first explains his dilemma (vv. 1–91), then turns to the “very sweet ladies” and asks for counsel about which of two paths he should take to avoid more grief (v. 110), and which is the less perilous path (v. 277) where he can obtain “sweet mercy” (v. 282). The first path is to show his suffering to her (vv. 143–200), and the second to remain silent (vv. 201–268).

“Hearing” Musica

The verb “to hear,” while necessarily used in the narrative, also signals the second aspect of the dilemma, which for the reader is a type of puzzle. It is the signal for the reader’s ability to “hear” the full craft of the musicus, which is displayed in the form of the Complainte. The word reveals the precise proportional and musical design of the poetry, which is the map for the ascent. The reader “hears” the musical form of the whole that only a musicus can achieve in his or her wisdom; the reader gains access to his or her knowledge through this word.

In the first couplet of the Complainte, the narrator speaks of hearing someone en chantant dire. This enigmatic phrase suggests the act of hearing words in a musical sense:

1 Helas, com j'ai le ceur plain d'ire Alas, how I have a heart full of anguish
2 Quant souvent oi en chantant dire When I often hear it said in song
3 A celle qui ma dame nomme To her whom I call my lady.

After the signal word oi (a conjugation of oiur, to hear), the thing heard is the clue. The phrase en chantant dire (said in song), which I argue subtly alludes to the craft of the musicus, is the thing to be heard and thus contains the main clue to the ordering scheme. This is possibly a subtle allusion to the musically proportional form of the dire (“the recounting of the story”) in the Complainte.

Because the chantant dire has a negative connotation, referring to the narrator’s rivals, it may seem a contradiction, yet there is a deeper mystery that is implied in what is actually “said in song.” To Boethius, the sense of hearing is the ideal means for instructing the mind on the path to truth and morality.28 It is possible that the author thought this as well because these clues in the first couplet

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reveal the greater ordering scheme in the *Complainte*, which I argue is meant to instruct the reader in such a way.

The concluding couplet of the introductory section confirms that there is something to “hear” or discern in the *Complainte*. Dillon has noted that the first couplet’s rhyme of *d’ire / dire* focuses the reader on the act of speech. She suggests that this may be a pun on the lover’s condition—his heart is full of anguish, or alternatively, full of things to say.\(^{29}\) It may also be a reference to “hearing” the poem, and more specifically hearing its rhythmic and structural qualities through the *sens* of the whole. This is developed further in the concluding couplet of the introductory section, in which the narrator explains that he has been forced to “speak” secretly:

23 Ne que ma bouche en aie ouverte Nor that my mouth might disclose it
24 Se n’est souz parole couverte Unless under secret words.

In the light of the “hearing” signal in the opening couplet, these verses suggest that there are “secret words” (*parole couverte*) to be deciphered in the poem that have not been directly presented in the narrative of the text. In another sense, the secret words are revealed not through the direct act of speaking them (“Nor that my mouth might disclose it”) but rather through their strategic placement in the poem. One does not “hear” the macrocosm through sound but through the intellectual perception of its greater proportional design.

Following these clues, the reader discovers that there are only two locations in the *Complainte* where music is mentioned apart from the opening couplet. They are at the centre, between verses 151 and 152, and the Golden Section, between verses 187 and 188; these are the two main proportional locations of the ordering scheme (figure 4.2).\(^{30}\)


\(^{30}\) Golden Section: \(x\) divided by 302 equals 89 divided by 144. \(x\) equals 187. Thus, the Golden Section is between verses 187 and 188.
In the centre location, the narrator expresses fear of hearing his beloved’s speech (*parole*), that she is without a friend and without joy, that his beloved might sing this to him if he reveals his suffering to her. Significantly, there are three derivations of the word *chant* in the central couplet, two as rhyme words in the central couplet:

150  

Fors la doute de sa **parole**

Except for the fear of her **speech**

151  

D’une **chanson ou douz chant a**

Which has a sweet **melody in the song**

[centre]

152  

Que ma douce dame **chanta**

That my sweet lady **sang**
The enigmatic parole of a chanson is reminiscent of the opening couplet’s chantant dire. To suggest the “hiddenness” of this location, parole appears in verse 150, a correspondence with verse 24’s parole couverte (secret words).

The Golden Section is between verses 187 and 188. The musical reference is again emphasized by a repetition in the rhyme word, here in the word note:

<table>
<thead>
<tr>
<th></th>
<th>187 Si m’aist dieu oir tel note</th>
<th>So God helps me hear such a song</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>[Golden Section]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>188 Dont au cuer n’est une note</td>
<td>Which, to my heart, there is not a note</td>
</tr>
<tr>
<td></td>
<td>189 Qui nuit et jour ne fait que poindre</td>
<td>That does not pierce it night and day</td>
</tr>
</tbody>
</table>

The song in this case more generally refers to the path being discussed in this section, that it produces a song. In other words, if the narrator chooses to reveal his suffering to her, by consequence he will hear the song from her. Her singing and his decision are united in some mysterious sense. This couplet also contains the act of hearing (oir) and a heart (cuer) in pain. These three ideas in the couplet allude to the first couplet.

There is more to the Golden Section in the Complainte than this proportional location. The poet likely determined the verse count of the Complainte with a Golden Section calculation. This does not become apparent until the numerical structure of the whole manuscript is examined in detail. The verse count was determined by a series of numbers derived from the Golden Section that were first used to structure the Roman de Fauvel. The total number of verses in the Complainte (302) is the last in a series of Golden Sections: 28, 45, 72, 116, 187, and 302. As I will show, these numbers, in combination with some others I will discuss below, are used to determine the proportions and ordering of the whole manuscript.

The locations of these “music” verses in the poem reveal the right path. Both proportional locations are in the poetical section describing the first path (vv. 143–200), the “path” of the narrator showing his suffering to the beloved, as opposed to the other path where he remains silent. The path through the romance leads to the heart of the manuscript, where the suffering Christ is shown to the reader, and where the theme of the right path (droit chemin) is resolved in the accompanying poetry.

The proportional locations show the form of the Complainte to be a type of musica mundana. This is confirmed by two more proportional locations, the fifth (3:2) and the octave-plus-fifth (3:1). The perfect-fifth marks the beginning of the second path’s description (v. 201). The related proportion (3:1), which we have already looked at in verse 101, is the location of the narrator’s call
to the readers who are ready to make the ascent. The middle third of the poem, between these two proportional locations, contains the call to the reader and the right path for them to take.

The centre, or octave (2:1), fifth (3:2), octave-plus-fifth (3:1), and the Golden Section are the main proportions on which the Complaine, the Roman de Fauvel, and the whole manuscript are ordered (diagram 4.1). The greater ordering of the manuscript on these proportions is the craft of the musicus. The content the ordering highlights helps the reader on his or her journey. These together—form and matter—constitute the metaphor for the path of the mystical ascent of the reader.

As the Complaine contains references to music at specific proportional locations determined by musical intervals it is an appropriate companion to the following index of musical items on folio B. These items work in tandem because specific musical items listed in the index are located at, and interact proportionally with, the locations throughout the manuscript that are revealed by the form of the Complaine. The bifolio A–B is a unified proportional and musical index, containing the principles for determining the “harmonization” of content throughout the manuscript.

Diagram 4.1. Map of the proportional ordering scheme (Fauv)
The Path

As illustrated in the diagram above, the proportional locations in the *Complainte* are a type of map to the rest of the manuscript. The *Complainte* is a microcosm of the macrocosm of the manuscript; the locations show the greater form of the manuscript and, at these macro locations, proportions are used to order the content on a micro scale as well. The reader follows the path by going to the locations in the manuscript that the proportional map points to; for example, the centre of the *Complainte* corresponds to the centre of the manuscript. In these locations, content is highlighted that provides the reader with wisdom for the ascent, which comes in the form of the core ideas of the poetical world of the manuscript. These serve as keys to unlock the metaphysical and mystical ideas behind the courtly and satirical allegories.

The path theme is established in the *Complainte* and continues in the *Roman de Fauvel*. In the romance, Fauvel’s path is to and from Fortune’s home *macrocosm*. His attempt to make the ascent—directly referred to in the narrative—is thwarted because he chooses the wrong path. The end of the romance, which corresponds to the centre of the manuscript, contains the apogee of the ascent, presented in Christ’s Passion. There are two aspects to the path through *Fauvel*: there is the path of reading the manuscript in “natural” order and recognizing the references to the path throughout the narrative, and there is the “artificial,” hidden, and right path that is revealed by the *Complainte’s* map. The right path is the one that reveals the “extrinsic” sense of the manuscript, “the principal and final whole of all the things proposed.”

Of the two paths in the *Complainte*, the first is the choice to reveal the Lover’s suffering to the Beloved and the second is for him to keep silent. From the placement of the proportional locations it is apparent that the first path should be followed to make the ascent. Appropriately, it is the path of revealing. The Lover is revealing his suffering and by allusion is revealing the hidden ordering scheme of the manuscript. The choice the reader makes determines how he or she will respond to suffering, as the two paths in the romance show. The path to take is described in a moral sense as the best course of action. The other path is the one that *Fauvel* takes.

The first reference to the path is at the beginning of the romance on folio 4v. It mentions the ascent—in the raising of the heart and countenance—and also establishes the right way, providing a benchmark for the reader from which to understand Fauvel’s actions:

434 Car Diex li donna la mestrie  For God gave him authority
435 De donner au monde lumiere  To give light to the world
The right path as the one of suffering is mentioned explicitly on fol. 21r:

2525 Car la souffrance est le chemin le plus direct
2526 Pour triompher et obtenir la félicité.

Because suffering is the most direct path
To triumph and obtain bliss.

The climax of the path, which occurs in the centre of the manuscript, is the place where the narrator’s—being Christ’s—suffering is revealed, where the reader literally sees his suffering in the image of the crucifixion. Here also, he gives the clearest description of the path, where the narrative across the centre opening describes the harrowing of hell. The light Christ gave to the world (v.435) is explicitly described in the verses immediately surrounding the centre of the manuscript, as I will discuss below, and following from the centre, the full extent of the path from hell to heaven is traversed with Christ leading the way:

5929 Enfer en lui moult mal hoste a
5930 Car toute sa gent en osta
5931 Et les conduit droit a la voie
5932 En son paradis, plain de joie
5933 Ou touz jourz vivront en leesce
5934 Sanz mal souffrir et sanz tristesce

In Him, hell had a fatal host
For he had taken away all his own
And guided them right on the way
To His Paradise, full of joy,
Where they will live eternally in gladness
Without harsh suffering and sadness.

The goal of the ascent is Paradise, where there is no longer any suffering. Joy is always a central aspect of the ascent, in both Fauv and Machaut’s manuscript A, possibly due to it being the second gift of the Spirit, after love.32

Fauvel, on the other hand, avoids the right path. He doesn’t want to take the way of suffering but rather he wants to avoid it. Yet he is tortured and confused, separated from the bliss (félicité) that is obtained only through the way of suffering. After the reference to the path of Christ on folio 4v quoted above, Fauvel is described as governing in darkness without a lantern, which takes him off the path (chemin, vv. 481–3). As Fauvel takes his journey, it is his desire to wed Fortune that shows that he has chosen the wrong path. The folio before he journeys to macrocosm, Fortune’s home, he talks about the right path (folio 15r):

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32 The pinnacle of the ascent in Machaut’s manuscript A is also Paradise, which I discuss in chapter seven.
At the end of his visit with Fortune, after having tried to convince her of his love for her, he becomes even more confused after her negative response:

No matter what he tries, he can find no pleasure and is devoid of joy. Through the story of Icarus and Haman, the motet these verses introduce describes the ascent of the soul but by the wrong path of power and riches. Any attempt at a short-cut leads to a great fall. As the tenor aptly states, “Alas for me, my soul is sad” (*Heu me, tristis est anima mea*). Following the motet, Fortune presents Vainglory to Fauvel as his wife, fulfilling the warning on folio 5v:

The path of the ascent of the soul is explicit throughout the romance, with descriptions of both the right and wrong path to take. The climax of the attentive reader’s ascent occurs in the penultimate opening of the romance and centre of the manuscript, folios 43v and 44r, which I will examine below.

**Conclusion**

As I argue, the *Complaine* that heads *Fauv* is much more integrated into the manuscript than previously recognized. It is a cryptic type of “prologue” that contains a proportional “map,” which reveals the complex ordering scheme of the whole manuscript. The map is based on the idea of
*musica* and is meant to assist the reader on his or her “ascent” through the manuscript and on the right path towards God. In the next chapter, I will examine how this map reveals the ordering scheme of the whole manuscript and how it serves as a guide to the reader on his or her journey.
Chapter 5
The Ordering of the Fauvel Manuscript

As I have argued in chapter four, there is a hidden proportional map in the Complainte based on the idea of musica. This map superimposes over both the whole manuscript and the Roman de Fauvel and corresponds to specific folios (see diagram 4.1). These folios exhibit the ordering principles of the manuscript, both in their layouts and in the ideas expressed in the poetry, music, and images. When these locations are compared—for example, between the centre of the romance and the centre of the manuscript—the reader can discern a layering of ideas that, once meditated on, provide clues to the reasons behind the precise ordering of the manuscript. These clues shed light on the compilation process, the understanding of the romance’s allegory, and the metaphysics that inform these ideas. In this chapter, I will first examine the ordering scheme of the whole manuscript, after which I will take a closer look at the scheme in the Roman de Fauvel.

5.1 The Ordering of the Whole

As discussed in chapter four, the ordering of the complete manuscript has become a central question since the publication of the facsimile in 1990. It is now apparent that due to the many textual and musical relationships among the four sections there is a strong likelihood that the whole was conceived from the outset. The strongest evidence is codicological. The condition of the parchment suggests that the manuscript was copied and ordered around the same time and in the same place.\(^1\) Morin has shown how sections of the manuscript were significantly manipulated into the order they finally assumed, and that the one scribe’s hand in particular who did the main adjustments is found in many of the locations examined in this chapter, suggesting that this one scribe guided the compilation process to achieve the final ordering.\(^2\) Yet Dillon recognizes that despite such evidence

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\(^1\) The earliest observations of the manuscript’s integrity were by Paulin Paris in the nineteenth century, though he argued that the rhymed chronicle was added later. Paulin Paris, Les Manuscrits français, vol. 1 (Paris: Techener, 1836), 336. Roesner suggests that because the rhymed chronicle does not appear in the index it was copied after the index was completed. Also, it may be that the chronicle does not require indexing because it is a single item. Though a late addition, it was still copied in the same format as the rest of the manuscript: Roesner et al., Le Roman de Fauvel, 7. Morin confirms that the copying of the chronicle was contemporary with the rest of the manuscript: Morin, “The Genesis,” 82.

of attempts at precise ordering, “his [Morin’s] research leaves open the question of why such endeavor went into ensuring [the contents] final positioning.”

My thesis further develops these observations and offers an answer to this open question. I argue that the proportional design of the *Complainte* served as a template for the authors and compilers in composing and ordering the complete manuscript. Through a complicated process of composition, compilation, and manipulation the final form of the manuscript’s contents was achieved, in conformity to the template. Considering the precision of the final ordering and how it is established in much of the text, music, and images, it is highly likely that such an overarching proportional design was guiding the process of creation and compilation from the very beginning.

The proportional ordering of the whole involves the complete codex, including flyleaves. Apart from the two flyleaves that are glued to the cover, the codex contains precisely 100 folios, but this number depends on whether the folios on the ends of the manuscript are original and that none were added or missing since the manuscript’s original completion. Indeed, Morin has shown them to be original. Including the *Complainte* and index bifolio, there are five folios before the first foliated page. There are also five folios after the final foliated page of the chronicle. There is a symmetry of five folios on either side of the foliated portion of the manuscript. There are 89 folios of content with one blank folio, adding up to a round 90 folios.

The significance of the codex’s 100 folios has not yet been acknowledged, likely due to the understandable perception that guard leaves are not significant to the content of the manuscript. But if the material codex is conceived as a harmonious whole in the medieval sense of *musica mundana*, then it is reasonable to consider them as significant. With the exception of the very first and very last folio, the guard leaves are all ruled in the same pattern as the rest of the manuscript, implying an empty form that corresponds to the rest of the manuscript.

In light of the significance of the number 100 in the poetry and poetry collections of the period, the idea becomes more compelling. Cerquiglini-Toulet has discussed the use of this number in medieval French literature, pointing to the many collections of *Cent Balades* (100 ballades), and in the narrative genre, such works as Boccaccio’s *Decameron*, the *Cent Nouvelles Nouvelles*, and Christine de Pizan’s *Cent Histoires de Troie*. She quotes *La Somme le roi*, written only decades before *Fauv* for Philip III, the grandfather of Philip V:

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The number 100 is the most perfect, for it represents a round figure that is the most beautiful and most perfect among the others; for, just as in the round figure the end returns to its beginning and resembles in this way a crown, the number 100 joins the end to the beginning for 10 times 10 equals 100, which signifies the crown that crowns the Wise Virgins.\(^5\)

Because this manuscript served as an *admonitio regum* in the same fashion as *Fauvel*, the number symbolism is appropriate. For these reasons, I argue that the proportional ordering of the codex is based on the number 100. If the proportions are calculated from this number, a precise and meaningful scheme becomes apparent (diagram 5.1).

Diagram 5.1. The proportions that determine the ordering of the whole manuscript as marked by foliation and actual folio count

Gathering Seven

There are three locations that delineate the main ordering scheme of the whole manuscript: the centre, Golden Section, the perfect-fifth (the fourth proportion, the octave-plus-perfect-fifth, 3:1, corresponds to the *Fauvel* scheme’s Golden Section, which I discuss below). Because I argue that

the centre of the manuscript is the anchor-point to the ordering scheme, I save it for last in this chapter; the ordering scheme of *Fauvel* also provides context with which to understand the significance of the centre. The other two proportional locations are in the seventh gathering (folios 51–62), which contains the second half of Geffroi de Paris’s *dit* section and the whole of Lescurel’s chansons. This gathering shows many signs of manipulation and reworking; it is apparent that the compilers were struggling to meet a specific ordering. Outside of the romance’s complex ordering, this gathering was the most difficult to arrange to meet the requirements of the ordering scheme because it contains the only ordering scheme locations outside of the romance. For the compilers to realize the ordering of gathering seven, they had to account for the three remaining folios at the end of the final gathering five of the romance and accommodate the two proportional locations within the next sextern gathering, the manuscript’s standard gathering size. To meet the proportional requirements, the compliers added a bifolium (49–50) between the fifth and sixth gatherings (diagram 5.2). The number of folios required will become apparent as the ordering locations are discussed.

Diagram 5.2. Gathering structure of the last gathering of the romance, the *dit*, and Lescurel sections
Morin has thoroughly examined this gathering. He concluded that the Lescurel section was originally copied first and the gathering was folded in on itself, to place the Lescurel section second. The codicological evidence supports this observation but it is difficult to argue from this that Lescurel was meant to follow Fauvel directly. The Lescurel section is very carefully and precisely laid out, with 32 chansons fitting perfectly onto the first three folios and two dit enté’s filling out the next three. If it were to follow the romance, how can we account for the three extra folios at the end of the romance’s last gathering? If this section was meant to follow, then it is reasonable to assume that it would have been planned to begin on these folios, where the dit section currently begins.

Thus, the codicological anomalies on this gathering do not sufficiently explain the reasons for the reversal of the gathering. Rather, they can be accounted for when they are observed in the light of the ordering scheme.

The Golden Section

The Golden Section of the manuscript is between the 62nd and 63rd of the 100 folios; they are foliated as 55 and 56. Folio 55 is the last folio of Geffroi de Paris’s dit section and contains the last verses of the seventh dit, De la Comete et de l’Eclipse, et de la Lune et du Solail and the complete eighth and final dit, La Desputoison de L’Eglise de Romme et de L’Eglise de France Pour le Siege du Pape.

The following folio, folio 56, is the only blank one in the foliated part of the manuscript. As the first leaf of the middle bifolio of the gathering, it is particularly odd that it is not ruled. It is pricked for ruling, as the whole gathering would have been, though even the pricking of this gathering is rather complicated. In the preparation of the gathering, it would have been normal to rule all folios. This can be seen even on the blank guard leaves at the beginning and end of the manuscript. The absence of ruling makes this folio unique. I argue that it was likely intentional; the compilers knew when preparing this gathering that this folio was meant to be blank.

The section of Geffroi de Paris’s dits is proportionally ordered. As Morin has pointed out, it is arranged in two sections of four dits. This is made apparent by the large initials at the top of the first folio of the section, 46r, and the sixth folio 52r. The two sections cover 6 and 4 folios respectively. Morin has also noted that there is a parallel structure between the two sections, with dits mirroring each other in their respective locations. This is the case for the last dit of the section,

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7 See table 15.3 in Morin, “Jehannot de Lescurel’s,” 334.
8 Ibid., 325–8.
which mirrors the last Latin *dit* of the first section and is likewise in stanzaic decasyllabic form and on the subject of the papacy. The two sections are in proportional relationship by verse count. The first section has 1776 verses and the second section has 1184 verses, the exact proportion of 3:2.\(^9\)

*La Desputeison de l’Eglise* is the final *dit* of the section and terminates at the Golden Section of the manuscript. It is decasyllabic and thus too large for the three-column layout, which accommodates the octosyllabic verse normal to *dits*. The recto side of folio 55 is rather cramped in columns B and C. On the verso side, the layout switches to a more spacious two-column layout. This is an intentional layout decision, a “diminution” from three to two (and suggests the ratio 3:2) that is common in the manuscript, as I will demonstrate, that substantiates the proportional location. It is natural to assume that the two-column format was chosen to accommodate the unusual decasyllabic form, though considering the ordering scheme, it is more likely that the decasyllabic form was chosen to fulfill the requirements of the location, to justify the diminution to two columns.

The debate in the *dit* is arranged in 12 pairs of 8–verse stanzas with a concluding 8 verse stanza and totals 200 verses, possibly a 2:1 proportional correspondence to the 100 folios of the manuscript.\(^10\) The debate is between representatives of Rome and Avignon over the rightful location of the papacy. After the debate, the *dit* ends with a single conciliatory stanza by Rome. This stanza, which terminates at the Golden Section, contains rhyme words that express the idea of *discors concordia*:

193  Quant tu feust au pont, auxi fuge
Cest un proverbe que souvent len **recore**
Nous sommes seurs or lessons ce deluge
Quer nous devons pais amer et **concorde**
De noz contemps dieu le souverian Juge
En **ordenoit** car du tout mi **acorde**
Il me plaist bien que celui nous en Juge
200  Je ne veil plus avoir a toy **descorde**

“*When you were at the bridge, I was there also.*”
This is an oft-recalled proverb.

We are sisters, now let us leave this deluge.
For we should love peace and **concord**.

Of our scorn [of order], May God the Sovereign Judge
Put in order; For in all this, I am in **agreement**.

I am well pleased that in this He judges us.
I no longer wish to have **discord** with you.

The last three couplet rhyme-words that conclude on the final verse are **concorde-acorde-descorde**.

There is an accord between concord and discord; in a metaphor for the discordant elements of the manuscript coming together into a harmonious ordering, two religious authorities with discordant opinions come together in harmonious agreement. The ordering scheme of the manuscript

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\(^9\) 1184 divided by 1776 equals 2 divided by 3.

\(^10\) Because the Golden Section at this location is determined from the 100 folios of the manuscript, it can be credibly argued that this is a proportional correspondence.
demonstrates a balance of content that demonstrates the wisdom the king must have to balance power in his kingdom. As I will show, the idea of *discors concordia* is used at the romance’s Golden Section as well. And as I will show in chapter seven, on Machaut’s manuscript A, Machaut uses the same rhyme scheme of -*corde* in the Golden Section of his manuscript as well.

There is a possible hint in these final verses about the following blank folio 56. In verse 195, Rome says “…now let us leave this deluge,” implying that the words of their dispute—as recorded on the page—are the deluge. It would then be appropriate that the following folio would be blank to express the sentiment of this verse. Right after Rome says in the last verse, “I no longer wish to have discord with you” there is silence. The deluge ceases and the following folio is silent, without even lines for text to appear on.

The Perfect-Fifth Location

The manuscript’s perfect-fifth location (3:2) and octave-plus-perfect-fifth location (3:1) divide the manuscript into three equal sections (diagram 5.3). These locations are the opening of folios 28v and 28bis–r, and 59 and 60.

Diagram 5.3. Actual and foliated folio locations of the proportions 3:1 and 3:2

<table>
<thead>
<tr>
<th>Proportions</th>
<th>3:1</th>
<th>3:2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actual folio count</td>
<td>1</td>
<td>34</td>
</tr>
<tr>
<td>Foliation</td>
<td>28</td>
<td>28bis</td>
</tr>
</tbody>
</table>

The first location (28v–28bis–r) corresponds with the Golden Section of the romance, which I will discuss when I examine the romance’s ordering scheme. The second location (59–60) is the central opening of the section containing the chansons of Jehannot de Lescurel. Like the *dit* section, the Lescurel section is in two parts: the first three folios 57–59 contain 32 chansons; the second three folios 60–62 contain two *dit entés*, which contain 52 refrains. There is a distinct separation between the two sections as the first *dit enté* starts at the top of folio 60r. The first section of thirty-two chansons is carefully laid out across the three folios; there is very little waste of space in the layout.
block, with little room left on staves, even at the end of chansons. As the number of 32 chansons was set before copying, the scribe must have planned for them to fit on these three folios uniformly.

The two sections correspond proportionally, and the numbers used to set the ordering correspond to the structure of the manuscript. The first section contains 32 chansons and the second section contains 52 refrains; these numbers are in Golden Section relationship. They were predetermined by the very structure of the manuscript. The writing block throughout the manuscript is 52 lines. As I will argue in the discussion on the proportional centre of the manuscript, the number 52 was derived from a Golden Section calculation from the number 32, the significance of which I will discuss below. Not only does the “macrocosm” of the number of folios in the codex determine the numerical foundation of the ordering scheme, the “microcosm” of the writing block determines it as well.

5.2 The Fauvel Ordering Scheme

The ordering scheme of the Roman de Fauvel is based on the same proportions as the whole manuscript. The discussion of the centre of the whole manuscript follows this examination of the romance’s ordering scheme because it is located at the end of the romance and represents the pinnacle of the ascent in the romance itself. See the following diagram 5.4 for the main proportions in the romance’s ordering scheme.

11 Golden Section: x divided by 52 equals 89 divided by 144. x equals 32.
Diagram 5.4. Proportions that determine the ordering of the Roman de Fauvel by actual and foliated folio locations

The Centre of the Roman de Fauvel

The centre of Fauvel is on folio 23 (diagram 5.4). More accurately, the centre proceeds from the top of 23\(^v\), which is the strict centre. To accentuate the location of the centre, the significant detail proceeds from the centre of the verso side. Significantly, the chant fragment Beati pauperes spiritu marks the proportional location. A statement of authorship, an interpolated eight-verses and one sentence of prose, follows the chant fragment and mentions the names of the original author of the romance (Gervais du Bus) and the author and compiler who augmented the original with extra verses and music for this manuscript (Chaillou de Pesstain, figure 5.1). Chaillou’s textual additions begin after this statement.

12 The proportions in the Roman de Fauvel are determined by the foliation. The romance is on 47 folios, 45 of which are foliated. The middle point of 45 folios is 23, more accurately 22.5, which is the verso side of 23, proceeding from the central point. The two non-foliated folios, 28\(^{bis-ter}\), do not figure in the calculations for reasons I will explain below. The foliation of folios 28\(^{bis-ter}\) was added in the nineteenth century.
Scholars have noted that the central placement of this statement of authorship for which this folio is so famous is likely in imitation of the authorial statement at the centre of the *Roman de la Rose*. What has not been recognized is that this centre is “subservient” to the centre of the whole manuscript. The two chant fragments preceding the authorial statement provide the clue to this subservience and are a good example of the function of the greater ordering scheme in producing deeper meaning. The two fragments, which are new compositions for this manuscript, are from the sermon on the mount.

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Nemo potest duobus dominus servire
No one can serve two masters

Beati pauperes spiritu, quoniam ipsorum est regnum celorum
Blessed are the poor in spirit, for theirs is the kingdom of heaven

With these two fragments, which precede and align with the centre of the folio respectively, the author is placing himself under the kingship of Christ, the author of the universe. The second fragment is the first of the Beatitudes, and it expresses the wisdom—poverty of spirit—needed to attain to the kingdom of heaven, possibly a message to a king of a “worldly” kingdom. This idea becomes apparent in the greater ordering scheme, where the central opening of the whole manuscript contains a description of Christ, the author of the chant fragments found here, in his Passion. The centre also includes a statement of God’s authorship of the universe (vv. 5839–5844). The author is making a statement of proper hierarchical order with this scheme of central locations. By placing a statement of God’s authorship of the universe in the centre of the whole manuscript he suggests that the manuscript is a microcosm of God’s harmoniously ordered universe. He places his own statement of authorship in the centre of the vernacular romance, which resides in this universe, showing his authorship to be subject to God’s.

The Golden Section of the Roman de Fauvel
The Golden Section of the romance is between folio 28 and 28\textsuperscript{bis}.\textsuperscript{16} Proceeding from folio 28 is the non-foliated bifolio 28\textsuperscript{bis–ter}. Due the oddity of the bifolio’s insertion, this location has been thoroughly discussed but not as corresponding to the Golden Section as such.\textsuperscript{17} There are several ordering schemes on and around folio 28 that show its location to be proportionally significant: there is codicological evidence that the \textit{Complainte}’s original intended location was folio 28; the rondeau at the end of folio 27\textsuperscript{c} is lyrically equivalent to verses 4–11 of the \textit{Complainte}; folio 28 not only has centre and Golden Section proportional patterns within its ordering directly related to the \textit{Complainte} but the poetical content contains an in-depth discussion on \textit{musica} and universal proportional ordering as exemplified in God’s divine ordering and the relationship of the

\textsuperscript{15} Matthew 6:24, 5:3 (RSV-CE, Second Edition).
\textsuperscript{16} Golden Section: x divided by 45 equals 89 divided by 144. x equals 28.
microcosmos and macrocosmos; bifolio 28bis-ter is inserted following folio 28, which forms a “perfect” three folios-in-one through their proportional ordering; and, this bifolio contains several numerical and proportional design elements commensurate with its ordering location.

The first significant observation of the Complaine’s relationship to the location of folio 28 was made by Morin, who discovered that there was a series of roman numerals on the bottom right of the rectos of folios 25 to 30, which appear to serve as guides for ordering content across the section.\(^\text{18}\) In this series of roman numerals, IIII is missing from folio 28. The Complaine has the numeral IIII in the same location of its folio, so Morin argues that it was likely originally intended to be in the place of the current folio 28. He suggests that due to a reassessment of the content and the subsequent adjustment, the Complaine was excluded from the final compilation.\(^\text{19}\)

To further suggest folio 28 as the Complaine’s original location, there is a lyrical correspondence between the Complaine and the rondeau at the end of 27r, Helas! I’ai failli a ioie:

Helas! I’ai failli a ioie  Alas! I have failed [to gain] bliss,
Quant l’en ne m’a pêle ami.  For I am not called a lover.
S’amour confort ne m’envoie  Love for her brings me no comfort.
Helas! I’ai failli a ioie  Alas! I have failed [to gain] bliss,
Car celle a qui du tout s’ôtroie  For the one to whom my heart
Mon cuer, n’a cuer de mi.  is wholly devoted has no interest in me.\(^\text{20}\)

These lyrics correspond with verses 4–11 of the Complaine but from the beloved’s perspective, and with verses 5 and 6 reversed:

| 4 | Lasse qu’elle a failli a joie | Alas, that she has failed at joy |
| 5 | S’amour confort ne li envoie | If Love sends no comfort to her |
| 6 | Quant elle ne puet ami avoir | When she cannot have a friend |
| ... |
| 10 | A qui tout s’ôtroie et acorde | To whom he entirely grants and reconciles |
| 11 | Son cuer, si n’a cure de li. | His heart, and she has no concern for him. |

Morin argues that one text likely served as the model for the other, citing another example of similar poetical texts following each other in Fauvel.\(^\text{21}\) As he suggests, it may imply that the Complaine was meant to follow this rondeau but in the final accounting of the ordering scheme it is possible the


\(^{19}\) Morin, “The Genesis,” 149–156.


correspondence—by virtue of this original association—became a signal between the Complainte and folio 28. It is possible that in the process of compilation the Complainte's function was transformed.

But there are other considerations that call into question its addition in the romance at all. The Complainte would make for a rather unusual fit in the romance. As a lyrical genre, it would be odd to not have music included, as is the case for all other such lyric insertions. Its formal construction on the idea of *musica* in this case seems to supersede music notation. There are also multiple examples of each musical genre in the romance but there are no complaints aside from this one. The Complainte inserted on its own, without music, and without any direct reference to Fauvel, would be rather disjointed, as most inserted pieces were adjusted to fit their location, as with the addition of Fauvel’s name, for example. Thus, it is difficult to make a case for its inclusion in the romance.

On folio 28, Fortune gives her speech to Fauvel on *musica*. The speech relates the four humours of the body (*musica humana*) and how Fauvel heralds the fourth age of the world, which in relation to the humours produces melancholy.  

Significantly, Fortune also mentions the microcosm and the macrocosm: “*Que le monde a nom Macrocosme* | *Et homme si est Microcosme*” (That the universe is called Macrocosm | And man is Microcosm, v.3886–7).

The layout of folio 28 is meticulously planned. Recto column A has 40 verses followed by an image covering 12 lines of space. Mirroring this layout, its opposite verso column C has an image filling 12 verses followed by 40 verses (figure 5.2). These columns serve as parentheses to the remaining four columns, in which the proportional patterns are realized. The symbolism of the number four in the poetry—the four humours, the fourth age—is reinforced by the four-column layout, framed by two columns of 40 verses. The four columns are split into two poetical sections by an image in the middle of the third column of the recto side. The resulting two sections have a Golden Section relationship—section one’s 72 verses to section two’s 116 verses.  

Significantly, these numbers are in the Golden Section series that is the numerical basis of the Complainte's form.  

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22 Palmer has noted indebtedness of this speech to the Boethian concerns of the thirteenth and fourteenth centuries: Palmer, “Cosmic Quaternities,” 397. Note also that there are four sections in the manuscript: the Roman de Fauvel, the *dits*, the Lescurel section, and the rhymed chronicle.

23 Golden Section: x divided by 116 equals 89 divided by 144. x equals 72.

24 Roesner has found significant and meaningful formal patterns in the Roman de Fauvel based on the number 72, starting with the motets on the first folio. He also discusses in detail the significance of the number. Roesner, “Labouring in the Midst of Wolves,” 212–239.
The centre of the first section, at verse 36, has a poetical anomaly. Though the verses surrounding verse 36 are from the original Gervais du Bus text, this verse has been changed:

Gervais du Bus:  
Qui le corps fait dampner et l’ame  
(v. 2956)²⁵

Fauv:  
Qui pour le cors pert fet dampner et l’ame  
(v. 3847)

This verse is about the disjunction of the body and the soul, or the result of disproportion between body and soul. With these additional words, the syllable count was increased from 8 to 10, making the verse disproportionate with the octosyllabic form. The added central word *pert* (to lose) is highlighted with an underscoring of four dots (figure 5.3).

Figure 5.3. Roman de Fauvel, augmented central verse of section one (Fauv, fol. 28r–b, detail)

This appears to be a play on the relationship between the text (the body) and the manuscript’s layout (the soul), with the augmented verse breaking with the proportion of the codex. This may be a subtle expression of the idea of *discors concordia*. Recalling the Golden Section of the whole manuscript, the ten syllables of the *dit*’s verse is disproportionate in the three-column layout on 55r and is made proportionate in the two-column layout in the Golden Section opening on folio 55v.

In the second poetical section of folio 28, Fortune describes the relationships of the four humours. There are four locations in the centre column of 28v where a verse is split to share two lines (vv. 3965, 3979, 3985, 3991). The resulting total line count makes the proportional relationships possible on the folio and shows the intention of the scribe to conform the material to specific proportions within the confines of the standard folio layout. The chant fragment on folio 28r–c also takes up enough space to make the specific verse count and may be the reason why it is copied four verses and an image away, on the other side of the Golden Section divide, from the verses that are on the same subject as the fragment. In verse 3919, Fortune refers to *Les proporcionne et mesure* (proportions and measurements) given by Nature to natural bodies with a soul. There is yet another correspondence where the couplet surrounding the Golden Section at the 45th verse of the second section (v.3928–9) is rewritten in the masculine voice at v.3982–83, replacing Gervais du Bus’s original verses. These verses describe the condition of melancholy:

<table>
<thead>
<tr>
<th>Verse</th>
<th>French</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>3928</td>
<td>Par vieillesce, qui le jouer</td>
<td>By old age, through which [one] loses the game</td>
</tr>
<tr>
<td>3929</td>
<td>Pert, car elle sent le terrouer</td>
<td>Because she [<em>melancholie</em>] feels the earth</td>
</tr>
<tr>
<td>3982</td>
<td>Il n’a mes cure de jouer</td>
<td>He has no more concern for the game</td>
</tr>
<tr>
<td>3983</td>
<td>Car il sent trop le terrouer</td>
<td>Because he very much feels the earth.</td>
</tr>
</tbody>
</table>

It would make sense that the fragment would directly follow the verses that seem to be a commentary on it. Rankin notes this relationship in Rankin, “The ‘Alleluyes, antenes, respons, ygnes et verssez’,” 428–9.
Palmer has noted the hard-to-translate language of these two verses, noting that to feel the earth is likely a reference to the equation of black bile, and thus melancholy, to the earth and finally, death.\textsuperscript{27} The difference of perspective (he and she) between the couplets also recalls the pattern found in the Complaine and rondeau correspondence. The word \textit{pert} in v. 3929 is an enjambment, highlighting the word as the centre of the couplet, and possibly mirroring the insertion of \textit{pert} in the previous section’s central verse, as noted previously. These verses also share the same subject matter, the dissolution of the body, likely a reference to Fauvel’s hybrid half-man half-horse state, as seen in the three miniatures on the folio. This idea of dissolution is fulfilled in the following bifolio’s ordering scheme, in a rehearsal of Fauvel’s death.

The most significant aspect of the Golden Section is the bifolio following folio 28. There have been many attempts to make sense of the seemingly random insertion of folios 28\textsuperscript{bis-ter}.\textsuperscript{28} The narrative does not fit with the surrounding folios and so it appears to be a binding error or a random placement. The proposed theories approach the problem from a linear reading, attempting to fit the bifolio into the narrative at a more appropriate location, which does not seem to work satisfactorily in any case.

The foliation of the bifolio is a modern addition; in its original state it was left blank, with folio 29 following. Because the proportions of the romance are derived from the foliation, the additional count of two folios does not figure in the proportional calculations, at least not for the romance itself. As I argue, this changes when considering the whole manuscript as it takes into account even the folios without foliation. Folio 28 and the bifolio, in theory, operate as a single folio within the romance; they make a “perfect” three folios as one. The bifolio confirms this in its meticulously planned ordering, which conforms to the prevailing Golden Section numerical pattern.

Bifolio 28\textsuperscript{bis-ter} contains the lai \textit{Pour recouvrer alegiance}. The Complaine possibly refers to this lai by allusion in the verses at its Golden Section. The double rhyme-word \textit{note} (vv. 187–8) is likely a subtle reference to the lai genre. In his musical treatise \textit{Ars Musicae} of c.1300, the Parisian

\textsuperscript{27} Palmer, “Cosmic Quaternities,” 398n7.
\textsuperscript{28} Roesner provides a detailed history of these theories, all of which are attempts to make linear narrative sense of the location of the bifolio in relation to the surrounding text by suggesting more appropriate fits at other openings. Roesner recognizes that the folios in this section are organized in folio blocks and that the compiler organized the content based on this construct. The Complaine served as one of these “set pieces” but was ultimately replaced by the current folio 28. Roesner et al., \textit{Le Roman de Fauvel}, 27–28. For earlier arguments see: Emilie Dahnk, \textit{L’Hérésie de Fauvel} (Leipzig: Leipziger romanische Studien, II/4, 1935), 154; Philipp August Becker, \textit{Fauvel und Fauvelliana} (Leipzig: Berichte über die Verhandlungen der Sächsischen Akademie der Wissenschaften zu Leipzig, Philologisch-historische Klasse, 88/2, 1936), 19–21. Emma Dillon gives the most convincing theory to date. She argues for the intentional placement of the bifolio based on a complex contextual reading. Dillon, “The Art of Interpolation.”
musical theorist Johannes de Grocheio uses the Latin term _note_ to denote the lai, or at least a comparable musical form.29

The lai covers the bifolio, with an introductory 12 verses and a concluding incipit and blank staff with lyrics. The introductory verses are laid out in three columns, four verses per column, while the lai follows in two columns for the remainder of the bifolio. The juxtaposition of three against two columns in the layout is the ordering scheme proportion 3:2, which in this specific layout configuration is duplicated in only one other location in the romance, at the centre of the manuscript, which I will discuss below. There are 72 staves on the bifolio, corresponding to the Golden Section series. The Golden Section of the 72 staves is at staff 45. As is common at the Golden Section in these manuscripts, this location contains an allusion to _discors concordia_, proceeding from a verse that is in the ninth stanza of the lai. The ninth stanza has 4 strophes of 6 verses, for a total of 24 verses (diagram 5.5). These verses are copied in staves 43–50. The 45th staff contains verse 8 and the two surrounding verses. This verse’s rhyme word is _descors_ (discord). The 48th staff contains the 16th verse, likewise with the two surrounding verses. This verse’s rhyme word is _acors_ (concord, or harmony). The rhyme words of the last two verses are _acors_ and _cors_ (corpse). These rhyme words form a pattern, turning the quaternary (or duple) form of the stanza into a ternary form.

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29 Johannes de Grocheio, _Ars Musice_, ed. and transl. by Constant J. Mews et al. (Kalamazoo: Medieval Institute Publications, 2011), 74–75. It is referred to in section [13.3] on his discussion of _ductia_ and _stantipes_. Friedrich Gennrich provides other examples, such as from Adam de la Bassée’s _Ludus super Anticlaudianum_, of lai-type musical forms that are called _Notula_ or _note_: Friedrich Gennrich, _Grundriss einer Formenlehre des mittelalterlichen Liedes als Grundlage einer musikalischen Formenlehre des Liedes_ (Halle: Max Niemeyer Verlag, 1932), 167–174.
These proportional correspondences are mirrored in the verse and in the music. The 8th and 16th verses divide the 24 verses into three parts, and both words terminate at the 3:1 and 3:2 locations in the music. To complete the proportional design, of the eight staves the stanza is recorded on the verses are on the third and third from last, dividing the layout of this stanza into threes again (figure 5.4).
There is also a near-symmetry of the placement of the three rhyme words *descors/acors/acors*, as highlighted in figure 5.4. The ninth stanza is proceeded by an image that presents the scene of the last verse: “Come for the corpse” (*Venez au cors*). In it, Fauvel is presumably lying on his deathbed, holding a banner with *Venez au cors* written on it.\(^{30}\)

Finally, the greater layout of the bifolio is also commensurate with its proportional location. All six images border the 28th line on either the top or bottom of the image, from the top or bottom of the column (figure 5.5). Also, per column with an image (excluding the first recto folio that contains the 12 verses), the images fill 20 lines of space—an image frame size unique to the

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\(^{30}\) Leo Schrade has noted Guillaume de Machaut’s quotation of this verse in the *Lay Mortel*: Leo Schrade, “Guillaume de Machaut and the *Roman de Fauvel*,” in *Miscelánea en Homenaje a Monseñor Higinio Anglés*, 2 vols (Barcelona: Consejo Superior de Investigaciones Científicas, 1958–1961): 848–9. It may well be that Machaut knew of the significance of this location in *Fauv*. *Lay Mortel* also plays a role in the ordering scheme of Machaut’s manuscript *A*, which I discuss in chapter seven.
There is an elaborate proportional scheme that unites all three folios 28 and 28\textsuperscript{bis–ter} into a whole. The design is based on the same numbers across all three folios, both of the Golden Section series and the writing block numbers. This location also corresponds to the ordering scheme of the whole manuscript; the 3:1 location of the whole is the same location as the romance’s Golden section—between folios 28 and 28\textsuperscript{bis}. There are also 3:2 proportional relationships across some elements, and proportional centres with highlighted content. All the principles of the ordering scheme are displayed in these folios. The total design highlights the dissolution of the proportional relationship between Fauvel’s body and soul. The number four, commonly symbolic of the material world, is used to order folio 28, and the ordering scheme’s highlighting of melancholy expresses how Fauvel’s body is being dragged down to the earth and to death. The ordering scheme across the three folios culminates with an image of the hybrid Fauvel lying on his deathbed, with a banner that
reads “Come for the corpse.” If we compare the content of this location with the Golden Section of the whole manuscript, we see two opposites. In the Golden Section location of the sixth stanza of the lai, Fauvel bemoans the breakdown of his relationship with Fortune, which leads to his own death. This is the opposite of the two debaters in the *dit* at the manuscript’s Golden Section, where in the end they come to a harmonious agreement. In comparing both Golden Sections, we find that their opposite scenarios, considered together, express the idea of *discors concordia*.

The Fortune Dialogue

The third ordering scheme proportion and its companion, the perfect fifth (3:2) and the octave plus fifth (3:1), were used to delineate the central dialogue of the romance between Fauvel and Fortune (diagram 5.6).

Diagram 5.6. Proportional layout of the *Roman de Fauvel*

![Diagram 5.6](image)

Their interaction at Fortune’s home *macrocosm* is set exactly in the middle third of the romance; Fauvel first arrives at *macrocosm* on folio 16 and their dialogue concludes on folio 30, when he returns to Paris:

<table>
<thead>
<tr>
<th>Foliation</th>
<th>1</th>
<th>15</th>
<th>16</th>
<th>23</th>
<th>30</th>
<th>31</th>
<th>43</th>
<th>44</th>
<th>45</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arrival at <em>macrocosm</em> on fol.16 until Fortune takes leave on fol.30 (15 folios)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>fol.31–fol.45</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

127
Judging from this symmetry, it appears that the compilers had devised a layout plan that would extend the Fortune dialogue from the original Gervais du Bus text to fit precisely the middle third of the romance. The original text was greatly augmented in this section, with an additional 855 verses after the central folio 23. The significant addition of text throughout this section, with a carefully meted out amount of music, attests to the compiler’s plan to extend these important parts of the original text to fit the overarching ordering scheme.

The two folios that demarcate this scheme, folios 16 and 30, have layouts commensurate with their proportional locations. The folio layouts correspond to the greater ordering scheme and are an example of microcosm mirroring the macrocosm. In particular, the layout of the motets on these folios and the structures of the motets themselves correspond to the proportions of these locations. Because musica is the basis of the scheme, the notated music expresses the ordering principles in both its presence at the proportional location and in its form, as with the lai on 28bis–ter.

On the macro-scale of the romance, these two motets fit into the general scheme of the motets. There are thirty-four motets in Fauvel, many of which are placed in significant locations in the story and delineate most of the locations in the larger structural layout of the romance: motets begin and end the romance, are at the juncture between the first and second books, delineate the middle third of the romance, and, as I will discuss, appear in the centre of the manuscript. The placement of many of the motets in the story and the greater layout is precise and intentional.

The layout of the motets, particularly in proportionally significant locations, is so precise as to highlight specific lyrics and proportions within the motets. In some cases, it is apparent that the motets were composed to fit their narrative context in the romance and to replicate the proportional schemes in their own design as well. In the more unusual motet layouts, the verses introducing the motets refer to the deliberate layout schemes. The most explicit of these is the couplet that introduces the motet attributed to Philippe de Vitry, Tribum que non abhorruit / Quoniam secta latronum / Merito hec patimur on folio 41v, in which the narrator states:

\begin{align*}
\text{Et pour ce que ie m’en courrouce} & \quad \text{And because I am enraged about it} \\
\text{Ce met ci motet qui qu’en grouce} & \quad \text{I put this motet here, whoever may grumble about it.}^{31}
\end{align*}

This couplet introduces the most unusual motet layout of the romance, as it begins two staves before the end of the final column of the folio (figure 5.6).

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31 Roesner discusses this in “Labouring in the Midst of Wolves,” 174.
Such motet layouts across folio openings are rare (there are four in total, and one across a page turn), and there is no other quite so fragmented as this case. Motets are typically placed on a single folio and if they are not, they usually start at the top of columns or in designated layout blocks that span a folio opening. Here, the narrator expresses his anger by acknowledging that starting the layout at such a location is strange, but he is doing it anyway. To further substantiate the intentionality of this odd layout, the triplum voice word “Fortuna” follows the page-turn of this motet, at the top of folio 42r. As Margaret Bent has noted, the verse Fortuna cito vertere is set to a melodic palindrome, highlighting it.32 What makes this layout particularly odd is that the motet’s tenor is recorded twice on the bottom of the first column of folio 42r, showing that there was enough room to copy the motet

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The decision to present the motet in such a way is explicitly stated and certainly intentional. The motet layouts on folios 16 and 30 are designed in like manner.

Folio 16

The beginning of the Fauvel and Fortune dialogue on folio 16r is part of an immediate layout scheme that extends to one folio face on either side of it, folios 15v and 16v (figure 5.7). There is a significant change in layout in the opening 15v–16r from the previous openings. From the beginning of Book II on folio 11r, the layout alternates by column between music and text. This layout is consistent up to folio 15r. On the opening of folios 15v–16r this design is broken; the spatial relationship between text and music changes dramatically. This would be apparent to the reader as he or she turns the folio to this opening, if he or she is receptive to the idea of the romance’s formal cause. The poetry takes up the top half of the opening, and the music comprises part of the bottom half. The images on these three folio faces are set in a layout scheme that marks them as a ternary unit centred on the transitional folio 16r; there is one image per folio, all located in column C with the bottoms of their frames on the central line of the column, line 26. This symmetrical image layout across three folio faces is not replicated anywhere else in Fauve, and its consistency makes the ternary design apparent, and it may be a hint to the fact that this location is the first in the ternary design of the romance. The images also portray the transition that occurs in the narrative, with the first image depicting Fauvel speaking to his retinue about going to see Fortune, the second depicting Fortune, and the third showing Fauvel speaking with Fortune.

33 It is sometimes the case that if a motet tenor is repeated in full in the performance of the music, it will only be copied once. See the motets on folios 44v and 45r for examples of this.
Folios 15v–16v are laid out with a consistency that is rare in the romance. The 52–line column format is respected to the finest detail, with text, music, and image fitting the writing block completely, with no spaces or variation. There is no ambiguity of space allocation, and this is important because calculating the space that separate elements take up is fundamental to understanding the proportional design of the layout.

As with the images, the music layout is unique in its precision, partly due to the size of the rake used to draw the staves. *Fauv* is one of the first music manuscripts in which a rake was used to draw the five-line staff.34 Previously, staves were drawn free-hand, one line at a time. There are two rakes used in *Fauv*: including the lyric underlay, the larger rake takes up four lines, the small three. The larger rake is the standard and the smaller is used throughout the manuscript, in most cases, to make music fit tight spaces. Due to its function, the smaller rake is not used consistently but for parts of music layouts or for single refrains. There are only two items—which are not refrains—drawn with the small rake alone: *Gaudet falvellus nimium* on folio 30v and the motet *La mesnie fauveline / J’ai fait nouveletement / Grant despit* on the opening 15v–16r. In fact, 15v–16r is the only opening in the manuscript to use the small rake alone—folio 30v contains two other items whose staves were drawn with the larger rake.

34 For a detailed discussion of these rakes, see Morin “The Genesis,” 82–84.
The purpose of using the smaller rake for this motet was to fit it in precise proportional relationship with the text and commensurate with its proportional location. The layout is planned with the Golden Section scheme number 72 as a guideline. There are 72 verses before the miniature on folio 15v. The music on this folio also takes up 72 lines of space. On the facing folio, the music fills 36 lines of space, half of 72. There is then a perfect-fifth proportional relationship between the motet layout on either side of the opening (3:2). The verse count between folios is in a perfect-fifth relationship as well: 74 verses on folio 15v to 110 on folio 16. More precisely, a perfect fifth would be 74 verses to 111 but an odd number of verses would violate the couplet structure of the romance, whose integrity is largely retained in the layout throughout the romance. To complete the ternary relationship, folio 16v is also laid out in perfect-fifth proportion to 15v–16. The total verse count on folio 16v is 92, bringing the total verse count to 276 on these three folios. The perfect-fifth of 276 is 184, which is the total number of verses on folios 15v–16v. This precise proportional layout was achieved through a careful balance of verse, music and image but a minor layout detail on folio 16v serves to show how it was accomplished. The images on the first two folios cover ten lines each. The image on folio 16v covers eleven lines and, uniquely, includes a rubric, bringing its total space allotment to twelve lines. This minor adjustment in detail allowed for the exact number of verses to fulfill the desired proportion. Thus, there is a perfect-fifth relationship between the verse counts on the first and second folio faces, and between the first two and the last.

The layout between the music and text is also based on another Golden Section scheme number: 28. The text above the first four of the five columns that the motet is on fills 28 lines per column. On folio 16v–b, which contains two ballades, the first is copied to line 28 as well. This may seem insignificant but for the fact that such a layout pattern is reproduced in only two other locations, both for motets. Significantly, the first is on the other folio in this scheme, folio 30v, which I will discuss below. The other is on folio 42v, on the transition to the centre of the manuscript, also to be discussed later.

*La mesnie / J’ai fait*

The motet *La mesnie / J’ai fait* is integrated into its location in 15v–16v on several levels. This is most evident in its text, which directly addresses the surrounding narrative more than any other motet in the romance because its three voices are those of the three different voices represented: Fauvel, his courtiers, and Fortune. It is one of four motets copied across page-openings and is one of the most significant for its integration with the layout based on this feature. In addition to the
proportional design of its layout, which we just examined, it is also commensurate in the placement of the voices in relation to the images; in the highlighting of lyrical text at column-breaks and at the transition between folios and how this is reflected in the music’s form; and in larger textual and musical relationships across the romance.

The two images in this opening are in the same location on each folio, their bottom frame on the centre of column C. The image on folio 15v (figure 5.8) shows Fauvel at the left edge of the frame facing to the right and towards his courtiers, the Vices, to whom he is talking. Fortune is on the facing folio, sitting and holding out two crowns and looking across the opening to Fauvel with displeasure.

Figure 5.8. Roman de Fauvel, Fauvel speaking to his courtiers and Fortune holding two crowns (Fauv, fols. 15v, 16r, detail)

This cross-folio interaction is mirrored in the motet layout. The tenor, in Fortune’s voice, is copied on the folio with the image of Fortune. The triplum, in the voice of the courtiers, is on the folio that they occupy. The motetus, in Fauvel’s voice, is copied across the folio, representing his journey from the courtiers to Fortune. The page-break of the motetus voice splits Fortune’s name (for | tune), highlighting the purpose in the layout. Fortune is also sung in the triplum voice at this point in the music.\textsuperscript{35} The voices are also placed in a manner that is unique to this motet. The triplum voice (the courtiers) is written in full on folio 15v, across the three columns. It surrounds the first part of the motetus voice (Fauvel) in the top of the middle column’s music layout—to the left, bottom and right

\textsuperscript{35} Recall the similar highlighting of Fortune on the page-opening of Tribum que / Quoniam secta on fol. 41v and 42r.
of it (figure 5.9). This layout is possibly intentional as it replicates Fauvel’s courtiers surrounding him in the accompanying image.\footnote{This layout is replicated in three other locations in the romance, which I will discuss below.}

Figure 5.9. Roman de Fauvel, detail of the layout for motet La mesnie / J’ai fait (\textit{Fauv}, fols. 15\textsuperscript{r}–16\textsuperscript{r})

There is also a proportional design to \textit{La mesnie / J’ai fait} that corresponds to the layout. The aforementioned page-break, in the motetus voice at \textit{fortune}, occurs in the fifteenth long plus two semibreves (or the sixteenth ‘measure’) of the music, reflecting the voice’s page-break at folio 16. The same happens for the column-break in the triplum voice, at the fifteenth long plus two semibreves (or the sixteenth ‘measure’) from the end of the music, which splits the word before \textit{Fortune, ver | goigne}. This layout scheme divides the motet’s music at the perfect-fifth location (3:2) and its mirror location (3:1). This proportional micro-structure in the motet conforms to the macro-structure of Fortune’s dialogue in the romance and reflects the discussion of Fortune’s home \textit{macrocosm} on the same folios (vv.1886–89, folio 16\textsuperscript{r}).\footnote{The words microcosm and macrocosm appear in the poetry only on folios in the ordering scheme of the romance.} As seen here, location can determine the composition of a musical item not only in its lyrical content but also in the length and proportional structure of its music. In this case, lyrics correspond to specific proportions in the music, which are copied into the layout to highlight this combination of word and proportion. The composition and
layout display in micro-scale what the ordering scheme of the manuscript does on a macro-scale, highlighting content at specific proportional locations.

There are two more clues in the motet that reinforce the proportional symmetry of folios 16 and 30. The first is in the motet tenor’s lyric, where Fortune predicts that she will present Vainglory to Fauvel at the end of their dialogue on folio 30. The tenor is also a part of another scheme, based on language. Fortune sings in the vernacular in La mesnie / J’ai fait and Fauvel sings in Latin in Aman novi / Heu! Fortuna, the motet on folio 30'. This is a reversal of their proper modes of speech in the romance.38

Folio 30

The Fortune dialogue ends on folio 30 and Gerves du Bus’s original romance text ends here as well, with the exception of about seventy verses dispersed throughout the final third of the romance. At this point in the narrative Fortune presents Vainglory to Fauvel who then takes her to Paris. The central column on the verso side is arranged in a similar manner to the romance’s central folio 23. The original text ends on the sixth line of column B, after which most of Chaillou’s textual additions continue to the end of the romance. The new text begins symmetrically on the sixth from last line of column B. In between these lines are a chant fragment, an image filling 12 lines, and another longer chant. The first lyric line of the second chant is on the central line of the column, making for a layout that emphasizes the centre of the column (figure 5.10) in a similar manner to the centre on folio 23. Brownlee has noted that the textual addition, starting at the bottom of column B, begins with a prologue—where Chaillou presents himself as the “(second or) third author” of the romance—that imitates Gerves’s prologue at the beginning of Book II (vv. 1263–80).39

These two chant fragments mention Paris, the first substituting Paris for Mount Sion (Ha, Parisius, civitas regis magni).40 While Mount Sion is a real place, it represented the pinnacle of the ascent in the world, in the temple where God was present.41 The second fragment, Iste locus, is about the arrival of relics from Christ’s Passion to Paris, which were placed in the king’s own Sainte-Chapelle in Paris.42 Fauvel transitions from Fortune’s home macrocosm to the seat of power and the

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38 Fortune also sings in the vernacular in the ballade Douce dame debonaire on fol. 16’, and the lai Je qui poair on fols. 19r–s. Wulf Arlt has discussed the significance of the language in the music of the romance: Arlt, “Jehannot de Lescurel.” See also Roesner et al., Le Roman de Fauvel, 16.
41 The Psalms of Ascent, commonly found in Books of Hours, describe in song the ascent to Sion.
42 Ibid., 431–2.
king’s personal chapel, which houses relics of the Passion, objects meant for meditative veneration and a means to the ascent, to celebrate his marriage to Vainglory. This is suggestive of the corruption of the temporal and spiritual ascent. In contrast to the centre of the romance, where the author humbles himself before God’s authority, Fauvel usurps the position at head of the kingdom and in the very religious space where the king would humble himself before God’s authority.

Figure 5.10. Roman de Fauvel, the transition between the Fortune’s dialogue and “Book III” sections (Fauv, fol. 30v)

Folio 30r contains 44 verses and another motet attributed to Vitry, Aman novi probatur / Heu Fortuna subdola / Heu me, tristis est, which corresponds formally to La mesnie / J’ai fait on folios 15v–16r and fulfills the greater 3:1 / 3:2 proportional design of the romance. The 28 verses of poetry in column C recalls the same layout on the first four columns in folios 15v–16r. There is also a perfect-fifth relationship between the verse count on folio 30r and the verse count on 30v up to where “book 3” begins at the bottom of column B.43

43 66 total verses (44 verses plus 22 verses); 66:44 equals 3:2.
Aman novi / Heu Fortuna has a different layout than La mesnie / J’ai fait but it uses the same column-break scheme, which is used again in the motetus voice. Chaillou inserted new verses in the original text in column B to introduce this voice, rather than the preceding triplum voice in column A. The placement of the introduction before the motetus voice rather than the preceding triplum voice is likely a signal to the reader to deduce why it is highlighted. At the 28th line of the column, the motetus layout changes from one column to two. This change of layout splits the word “in | numerā,” subtly changing its original referent “countless” to “in total.” This split occurs in the exact centre of the motet’s music, at 30 longs plus two semibreves, from the beginning and end of the motet. The column break indicates the motet’s location in the Fortune dialogue scheme at folio 30, leading away from the middle third of the romance and onto folio 31, just as La mesnie / J’ai fait’s form corresponds to its location at folio 15, leading into the middle third on folio 16.
The motetus lyric is based on seven iterations of a three-verse rhyme scheme, aab, with a syllable count of 7 7 6. The word *innumera* is in the fourth, or middle iteration. There is an extra syllable in this central iteration (7 8 6), in the central verse of the motetus directly following the word *numera* (count) in the layout. The augmentation in the following verse is referred to by allusion with the words *sistola* and *diastola* in the lyric, indicating the shortening or lengthening by a beat of a syllable respectively. The subtle poetical treatment in the lyric refers to the rise and fall experienced on Fortune’s wheel and by allusion refers to the location of the motet in the Fauvel and Fortune dialogue scheme. This subtle allusion to counting, as highlighted by the layout, is not only a reference to counting syllables of the lyric but also the numerical layout of the motet. To understand the depth of meaning incorporated in this folio, the reader must not only read and sing but also count the elements in the layout and thus complete the hylomorphic aspect of the reading practice.

Proceeding from this split word is a direct reference to the pinnacle of the corrupted ascent, at the top of Fortune’s wheel. The verse *innumera* is in the proportional centre of the music and the following verse, which is the central verse of the motetus voice by verse count, describes the pinnacle of the ascent:

me ditans innumera enriching me with incalculable treasure  
gaza usque ad ethera you have extolled my name to the heavens\(^{44}\)

These verses are said in despair because Fauvel was placed at the top of Fortune’s wheel where he was far from suffering; his resulting fall is so much the greater for it.

The text of the triplum voice also describes Fauvel’s failed ascent by the wrong path (\textit{cursus} here) using the stories of Haman and Icarus, and alluding to a notorious event contemporary with the production of the manuscript in the triplum voice:\(^{45}\)

\begin{verbatim}
Aman novi probatur exitu  
quantum prosit inflari spiritu  
superbie, qui plus appetere  
quam deceat, et que suscipere  
non liceat, tantumque scandere  
Quod tedeat, ut alter Ycarus  
tentaverat; in maris fluctibus  
Absorptus est ac iam submersus.  
Sic nec est reversus
\end{verbatim}


\(^{45}\) For a discussion of this contemporary event, see Bent, “Fauvel and Marigny: Which Came First?”
Pheton, usurpato
solis regimine,
sed, ipso cremato,
suo conamine
est exterminates.
Sic nimus elatus,
Ycari volatus
affectans transcendere
noster Aman et vincere
rapinam Phetontis
in Falconis Montis
loco collocatus,
e pulvere elatus,
yambre sepe lavatur,
aura flante siccatur,
suis delictis in ymis.
Non eodem cursu respondent ultima primis.

How much it profits to be blown up with the spirit of pride is proved by the passing away of a new Haman, who tried, like another Icarus, to obtain more than would be fitting and to receive what should not be allowed and ascend so far that it would sicken one. He is swallowed up in the waves of the sea and now drowned. So Phaethon did not return with the rule of the sun usurped, but, himself burned, was exterminated in his own attempt. Thus our Haman, too elated, affecting to transcend the flight of Icarus and to surpass the assault of Phaethon, settled in the place of the mount of the falcon (Mountfaucon), lifted up from the dust, is washed often by the rain, is dried by the blowing wind in the depths of his own sins. Not by the same course do the last things accord with the first. 46

The language of ascent, in the telling of the story of Icarus, is used to describe Fauvel’s desire for power by corrupt means. At this point in the narrative, he has failed in his ascent and he is falling far and hard. Following the motet, Fortune offers Vainglory to Fauvel as a bride. The motet describes the effect of taking the wrong path and of seeking the ascent without “poverty of spirit.” The idea of the final cause informing first principles, or the proper path, concludes the triplum voice: “Not by the same course do the last things accord with the first.”

There are specific indicators of the symmetrical layout of the romance in both the layouts and forms of the motets on folios 16 and 30. These indicate that the motets were written with a specific proportional and numerical structure in mind; in their lyrics, they also describe both the beginning

and pinnacle of the ascent by corrupt means. The integration of musical structure and layout design on the micro-scale of the motets corresponds to the macro-scale ordering scheme of the romance, which integrates the narrative location of Fortune’s home macrocosm within the proportional design of the romance. Fortune’s macrocosm is in the form itself and is thus a hylomorphic poetical structure.

5.3 The Centre of the Manuscript

The romance concludes in the centre of the manuscript and the narrative arch of the ascent also reaches its apex here. The manuscript’s centre has been previously discussed but there is some confusion as to where it is actually located. If the foliation is the guide, the apparent centre is on the final opening of the romance, 44v–45r.\(^47\) Dillon has recognized this opening as such, intentionally not counting folios 28bis–ter in the final calculation because they are not foliated.\(^48\) But counting the manuscript’s total of 100 folios, regardless of foliation, the centre shifts one opening from between folios 44 and 45 to between folios 43 and 44.

The centre is the final opening of the romance when calculated by foliation. This location appears to be appropriate as a centre due to the careful layout of this opening. The true centre is put in place by the insertion of the bifolio 28bis–ter, which suggests that it partly serves the function of displacing the obvious foliated centre and revealing the “hidden” centre of the manuscript. There are several structural and textual correspondences between these two centres that reinforce their relationship.

The true centre is between folios 43 and 44 and there is an elaborate ordering scheme across these folios, beginning with a definitive new section in the romance at the top of 43r and ending with the conclusion of the main narrative at the end of 44v (figure 5.12). A prayer by the narrator begins the section in which he asks God to intervene and avenge the French people against Fauvel. The texts of all the musical items on folios 43r–44r are also prayers, while the musical items on the following foliation centre’s opening 44v–45r are not.

\(^47\) The total of foliated folios is 88, and so the centre is between folios 44 and 45. This remains the same when considering the five folios at the front and back of the codex. With the addition of the bifolio, the number of folios with content is 90, and the centre shifts to the location between the actual 45th and 46th folios, which are foliated as 43 and 44.

Figure 5.12. *Roman de Fauvel*, the centre of the manuscript, between folios 43 and 44 (*Fauv*).

The end of the final section’s prayer completes the romance proper, ending on the final verse of folio 44v. Folio 44v contains the last 14 verses of the prayer and the motet *Garrit Gallus flendo dolorosa* / *In nova fert animum mutates dicere formas* / *Neuma*, another motet attributed to Vitry. The fourteen verses on 44v are set on twelve lines, four lines per column at the top of the folio (figure 5.13). The last column, being the end of the prayer and end proper of the romance, contains six verses on four lines. The final verse of the motetus voice, which is the actual final text of the romance, appropriately pronounces doom upon the dragon (an allusion to Fauvel) when it finally faces Christ (*Coram Christo tandem ve draconi*). This final verse is appropriately structured, with *tandem* (finally, at last) as the central two syllables of the verse. Folio 45r contains an epilogue, which is an emphatic expression of Chaillou’s authorial persona, recalling the centre of the romance on folio 23v.49

The opening of 44v–45r is ordered on one of the most important layout schemes of the manuscript, the juxtaposition of twos and threes. On folio 44v, there is a layout division between text and music of three and two columns respectively. This “diminution” in column layout is reflected in the music itself. *In nova fert* / *Garrit Gallus* is famous for having the first example of red notation, appearing in the tenor, which in this context represents a shift from *modus perfectus* to *modus imperfectus*, or a rhythmic division of three to two. This device is also used in one of the earliest examples of isorhythm; the motet has a structure of three taleae or rhythmical sections. What is not

shown in the tenor notation is that it must be repeated in performance. Therefore, there is a hidden duple nature to the tenor as recorded. Significantly, the length of the tenor from first to last note as notated is equal to 72 semibreves. In the last column of text on folio 44\textsuperscript{v}, the fitting of six verses of text onto four lines is a similar reduction of a ternary to a duple scheme. The layout of 44\textsuperscript{v}, with three four-line columns over a two-column music layout, is replicated in only one other location in the manuscript, folio 28\textsuperscript{bis-r}, the opening recto of the inserted bifolio (figure 5.13).

![Figure 5.13](image)

**Figure 5.13. Roman de Fauvel**, the same layout scheme for folios 44\textsuperscript{v} and 28\textsuperscript{bis-r} (**Fauv**)

The epilogue of the romance, on the facing folio 45\textsuperscript{r}, is in three-column layout with twelve verses of text and a three-voice vernacular motet. Like *In nova fert / Garrit Gallus*, the tenor of *Quant je le voi / Bon vin doit / Cis chans veult boire* is copied in simple form, without the four repetitions required for performance. As Dillon has pointed out, there is a resemblance in layout between this folio and folio 43\textsuperscript{r}, where the motet surrounds the text on its sides and underneath (figure 5.14).\textsuperscript{50} Because this scheme frames the two centres, it is possibly a subtle hint towards the

\textsuperscript{50} Dillon, *Medieval Music-Making*, 201–215.
true centre of the manuscript. It also replicates the motet layout on opening 15–16 that we have already examined.

Figure 5.14. Roman de Fauvel, the layout scheme of music surrounding verse (Fauv, fols. 43', 45', detail)

There is a proportional relationship in the verses of the prayer on the two central folios. Folio 43' contains 32 verses, 43' contains 52, for a total 84 verses on folio 43. Folio 44 contains 52 lines (of 54 verses, as previously noted). These numbers form a series of Golden Section relationships:

Folio 43': 32 verses to 52 lines of column B (52:32)
Folio 43': total of 84 verses on folio 43 to 52 verses of 43', (84:52)
Folio 44: an additional 52 verses, for a total of 136 verses on both folios (136:84)

Recall that numbers 32 and 52 are used to order the Lescurel section. The fitting of six verses onto the four lines in the last column of folio 44 makes the accurate proportion possible, while also exhibiting the ternary to binary diminution.

Proportions are also exhibited in the image of the Trinity on folio 43c–b. The gables above the author-narrator and the Trinity are in a Golden Section relationship, framing the narrator and the Trinity’s space respectively and suggesting such a proportional relationship between God and

51 The nested layout of this motet is used for all three motets with vernacular text in all three voices. The layout for each is different. In this motet the music surrounds the text, in Je voi douleur / Fauvel nous a fait / Fauvel: autant m’est si poise (fol. 9') the text surrounds the motet, and in La mesnie / J’ai fait (fols. 15’–16’) the music surrounds itself. There may be a reason for this correspondence.
52 Golden Section: x divided by 52 equals 89 divided by 144. x equals 32.
53 Golden Section: x divided by 84 equals 89 divided by 144. x equals 52.
54 Golden Section: x divided by 136 equals 89 divided by 144. x equals 84.
55 This image is standard medieval iconography known to art historians as the “Throne of Mercy.” It combines imagery of the Passion with that of the Trinity.
humanity (figure 5.1). Most images in the romance have gables but they are either a single gable or are equally double or triple. This image is the only to have a non-equal proportional relationship. There is also a 3:2 proportion in the lateral beam of the cross, the symbol of the bridge—or “balance,” as verse 5899 on folio 43v states—between God and man. This is made evident in the cross protruding into the frame of the narrator’s gable and towards the top of his head. The existing lines on the folio were used to draw the horizontal lines of the frame and the lateral beam of the cross. These were done on 12 lines, with the beam drawn on the eighth line from the bottom (12:8 = 3:2).

Figure 5.15. Roman de Fauvel, the proportional design of the Trinity image (Fauv, fol. 43r-b, detail)

The fundamental textual unit of 32 verses on 43r, below this image, is a guiding principle for these two central folios, as already seen in their proportional relationships. The couplet following these verses, after the page-turn, states the age of Christ during his mission, 32, revealing the symbolic importance of the number (Puis conversa entre les hommes | Trente .ij. anz, si com li sommes, vv.5871–2). This is likely the determining factor in the layout of 52 lines and three columns of the

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56 I measured the distances of the gables from the compass lines of the gable. The width across both gables is 7.6 cm. The width across the larger gable is 4.7 cm. Golden Section: 4.7 divided by 7.6 equals 0.618.

57 The other image to show the relationship between God and humanity is on the bottom of column A on folio 37r, which is a representation of Jacob’s Ladder, shown in the form of a Golden triangle.
manuscript. If humanity is in Golden Section relationship with God, then the form of the manuscript, as a mediating text, could somehow represent this proportion. Christ was considered the Divine Exemplar and source of all form in the Middle Ages, so to base the form of the manuscript on a Golden Section extrapolation of his age, the temporal expression of the Incarnation, and his participation in the trinity seems appropriate. The combination of 52 lines in three columns is a suggestive symbolism.

The statement of authorship in the true centre is at the beginning of the prayer, on 43r:

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>5839</td>
<td>Sire diex pere esperitable</td>
<td>Lord God, spiritual Father</td>
</tr>
<tr>
<td>5840</td>
<td>Tout puissant sage veritable</td>
<td>Almighty, wise, true</td>
</tr>
<tr>
<td>5841</td>
<td>Qui mainz en saincte trinite</td>
<td>Who lives in the Holy Trinity</td>
</tr>
<tr>
<td>5842</td>
<td>En une same deite</td>
<td>In one and the same divinity</td>
</tr>
<tr>
<td>5843</td>
<td>Qui de neent feis la terre</td>
<td>Who from nothing created the Earth,</td>
</tr>
<tr>
<td>5844</td>
<td>Mer, et ciel, et quant quil enserre</td>
<td>Sea, and sky, and all that it surrounds,</td>
</tr>
<tr>
<td>5845</td>
<td>Qui feis homme a ta semblance</td>
<td>Who made man in your likeness</td>
</tr>
</tbody>
</table>

This statement continues to the last line of 43v:

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>5869</td>
<td>De li en Bellean fu nez</td>
<td>From her, in Bethlehem, he was born</td>
</tr>
<tr>
<td>5870</td>
<td>La fu Dieu a homme aunez</td>
<td>There, God was reunited with man</td>
</tr>
</tbody>
</table>

This verse refers to the birth of Christ, completing a full statement on the Trinity. Christ, the archetypal form and source of all form, is the key that reunites God and humanity. The statement of authorship and the archetypal form at the centre of the manuscript reveals the source of the manuscript’s form, as is evident in the number symbolism on these folios.

The three-voice motet on folio 43, *Firmissime fidel / Adesto, sancta trinitas / Alleluya, Benedictus* is a proportional counterpoint to *In nova fert / Garit Gallus* in that it is in three-column format, against the other’s two columns. The “diminution” of threes to twos in both music and text on 44v contrasts with the Trinitarian-based ordering on 43r-v. Ironically, *Firmissime fidel / Adesto, sancta* also contains an early example of diminution, though it is here used to reinforce the Trinitarian symbolism. The first part of the motet is 24 maximodi; the diminution section is an exact repetition of the tenor converted into the modus level. If the diminution section is calculated as maximodi, then there is a total of 32 maximodi for the motet. This is reinforced by the 96 long (32 x 3) duration of the motet. Directly following long 32, at the beginning of long 33, the word *morti* is set in the triplum voice, the first mention of Christ’s death on the cross, 33 corresponding to his age at death. Long 64 (32 x 2) is on the third syllable of the second mention of Christ’s death, on the
word mori | ens. The Trinitarian scheme underlies the motet’s symbolic proportional structure (32–64–96, the proportions 3:1, 3:2).

Figure 5.16. Roman de Fauvel, the layout of motet Firmissime fidel / Adesto, sancta (Fauv, fols. 43v–, detail)

Firmissime fidel / Adesto, sancta has the oddest of all motet layouts in the romance (figure 5.16). Of the five motets copied on more than one folio side, it is the only one to be copied across a page-turn. The voices are also laid out in an unintuitive and awkward way. The triplum voice starts in the middle of 43r–a and spreads across columns A and B in the last two staves, establishing the “surrounding” layout scheme already discussed. It then continues on 43v to the middle of column A. The motetus voice begins at the same location in 43r–c and continues to the third from last stave, then continues at the top of 43v–c for four staves. The tenor fills the last two staves of 43r–c, below the motetus voice, and continues after the motetus for two staves on 43v–c. The result visually is a random jumble of voices, awkwardly copied across a page-turn. But this layout uses the same scheme as the motets on folios 15v–16r and 30r. The point at which each voice is cut on the page-turn is the same location in the music, explaining why there is such a disparity in the treatment of the
voices. Both the triplum and motetus voices are cut at the end of the 64th long in the music (32 x 2), and is, as already noted, the 3:2 location of the motet. The tenor voice is also cut at this location but at the previous 63th long, being that this is the beginning of the seventh talea in the tenor, and the tenor is copied in talea sections consistently across the four staves it occupies.

There is another correspondence that explains the split in the tenor one long earlier. There are two motets, *Omnipotens Domine* (43r) and *Scutator Alme Cordium* (43v), copied on either side of *Firmissime fide / Adesto, sancta* (these three motets also form another Trinitarian symbol). *Omnipotens Domine* is 3 taleae of 21 longs, or 63 longs. The lengths of tenors for both motets as recorded on 43r match. *Scutator Alme Cordium* (43v) is 32 longs in duration, conforming to the general pattern.

The other musical items in the opening 43v–44r are also similarly constructed. Counting ligatures as units, the chant *Non signis pie Christie* (43v–c) has 52 note units. The chant *Non nobis, domine* has 32 syllables in its text and 32 note units. The three-voice motet on 44r, *Zelus familie / Jhesu, tu dator venie*, has 3 taleae of 32 longs. Everything on these folios conforms to the numerical symbolism in some degree.

The Trinitarian scheme of Christ’s death in the motet is mirrored in the accompanying poetic text. There are two couplet rhymes on mort (death), and these are the only two couplets with identical rhyme words. There are 16 verses (half of 32) to the first couplet (vv.5839–54), 52 verses between each couplet (vv.5857–5908), 52 verses from the second couplet to the end of 44r (vv.5911–5962). All of the items in the hidden centre of the manuscript are meticulously planned and proportionally related.

In the verses across the opening of 43v–44r, at the very centre of the manuscript, the text describes the full journey of the ascent, from hell to paradise. The text is on the harrowing of hell and is 12 verses on either side of the folio-opening, following the second couplet with the duplicated rhyme word mort:

5911  Et de mort nous ressuscita  And from death he raised us
5912  Quant ses amis d’enfer gita  When he released his friends from hell
5913  Ou gisoient plus dur qu’en fers  Where they languished in a fate harsher than irons
5914  Adont fu bien robez enfers  Then hell was robbed
5915  Bien furent deables esbahiz  And the devils were amazed
5916  Trop fort se tintre pour traiz  They considered themselves greatly betrayed
5917  Ne se sorent comment deduire  And did not know what to do
5918  Quant leur enfer virent reluire  When they saw their hell illuminated
5919  Et leur caverne tenebreuse  And their dark cavern
This text gets to the core of the Fauvel story and alludes to the ordering scheme of the manuscript. France has been made hell by the oppressive rule of Fauvel and the narrator calls for Christ to come and “conduct them by the right way into his Paradise.” Recalling the narrator’s dilemma in the Complaine, the means to the ascent via the droit voie is explicitly stated in the centre of the manuscript. This is also the moment where the “narrator” shows his suffering to the beloved. Meditation on Christ’s Passion is the right way because it is a recognition that Christ did and does the work of guiding the reader on the right path by the example of his Passion. The poetical allusion in the Complaine becomes clear in the manuscript’s centre. This becomes doubly apparent in the few verses that frame the very centre of the page-opening:

As is suggested here by allusion, the enigma of the manuscript, in the hiddenness of both its allegory and its form, is revealed by the light of Christ. The poetical and allegorical ideas of clarity and obscurity frame the very centre, and at the core of this, in the two verses straddling the centre, the rhyme words refer to Christ as a visitor. Christ illuminates the obscurity (occurté) and darkness
(tenebres) of Fauvel’s rule and of the romance’s allegory; in terms of the ordering scheme, Christ illuminates the right path through the manuscript, providing the interpretive frame for the content. A reader may interpret the content in any way he or she sees fit, but I think the author’s intention behind the ordering scheme, as is most clearly expressed here, is that the clearest reading of the manuscript is in the light of Christ.

Conclusion: The Role of Philippe de Vitry

Following (diagram 5.7) is a diagram of the main proportions that I argue were the guide to the ordering of the manuscript.

Diagram 5.7. Map of Fauv’s proportional ordering scheme

The Complainte d’amor on folio A of Fauv contains the clues necessary to discover the ordering principles of the manuscript; it was placed first to serve as a key to the deeper meaning guiding the manuscript’s compilation and ordering. The clues are found in the obscure allegory in the poetry and the hidden proportional index, meant to be discovered by the attentive reader willing to learn the depths of wisdom. What the reader discovers by seeking out the hidden scheme is that meaning was imbedded into the book through precise compilation and layout techniques, and that the form itself has symbolic meaning that provides an interpretive frame with which to understand the content. The
ordering scheme was a means to unite the diverse content and the codex into a harmonious whole, reflecting the medieval ideas of the proportional combining of the soul and body, and the World Soul and the universe, which were seen as exemplified in the Incarnation.

The symbolism of the Trinity and Incarnation are found in the harmonious location of the octave (2:1), or the heart of the manuscript, as is the idea of authorship, where the author and compiler imitate the Author’s ordering of the universe. What becomes clear in the centre of the manuscript is that its form and layout are determined from these ideas: three columns represent the Trinity, and 52 lines represent the Incarnation—as the Golden Section of Christ’s age during his ministry, 32. The total number of folios—100—represents a circle, a crown, and ultimately the all-encompassing intelligible sphere, or God. The location of the Golden Section represents the idea of discors concordia, the harmonious combination of diverse and discordant parts of the kingdom (of France), the universe, and the manuscript. Even the “discordant” Fauvel fits into the Creator’s plan. The perfect fifth (3:2, 3:1) represents Fortune’s Wheel and her home Macrocosm. Macrocosm is even represented as integral to the form of the manuscript, the manuscript standing in for the ordered universe. All of the ordering locations outline the manuscript as a sort of ordered universe imitating the Divine Exemplar, a microcosm of the harmony of the spheres.

The text of the original Roman de Fauvel was greatly augmented for Fauv and many of the new additions of music were adjusted to fit or were specifically written for the romance and are commensurate with the complex ordering scheme in ingenious ways. Because four motets attributed to Philippe de Vitry are in significant ordering locations and are written specifically for these locations, it is highly likely that his role in the compilation of the manuscript was much greater than is currently recognized. If he was involved, he had to know the ordering scheme of the manuscript in precise detail to compose the music in such a manner; the motets would have to have been written for their context rather than the context conforming to their content as the deep level of integration demonstrates. The motet In nova fert / Garrit Gallus on folio 44v is a good example. Not only does it exhibit the earliest example of red notation and one of the earliest examples of isorhythm, these innovations demonstrate the main proportional elements of the folio’s ordering scheme and the ordering scheme of the whole manuscript. It is also possible that the one motet in the scheme not attributed to Vitry, La mesnie / J’ai fait on folios 15v and 16r, may also be written by him because it conforms to the general pattern of proportional composition and manuscript layout of the others. It also has a significant formal relationship with the motet Aman novi / Heu Fortuna on folio 30r, a motet that is more firmly attributable to Vitry. It is also similarly the case for Firmissime fidem /
Adesto, sancta on folio 43r-v, whose formal correspondence with In nova fert / Garrit Gallus strengths the possibility of a Vitry authorship.

In the Roman de deduis (1359–77), the royal chaplain Gaces de la Bugne credited Vitry with the invention of “the four prolations, red notes, and the new practice [or, innovation] of proportions.” Could his reputation for bringing the innovation of proportions to music be based on his work in Fauv? Because the manuscript is an example of precise proportional and musical design, it is highly likely.

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Chapter 6

La Clef d’Ordenance: The Key to the Ordering of Guillaume de Machaut’s Manuscript A

In the debate poem Le Jugement dou Roy de Navarre, Guillaume de Machaut (ca. 1300–1377) discusses his craft as a poet and composer in some detail. As Sylvia Huot has observed, “the Jugement Navarre is a key text in the codification of Machaut’s oeuvre, for Machaut here forges a poetic identity that transcends the boundaries of this particular poem.”\(^1\) In a passage where Machaut refers to his works outside of the Jugement Navarre, the personification of Happiness (Bonneürté) challenges Guillaume on a previous book he wrote in which he disparages ladies. Confused and forgetful, Guillaume tells her he has written too many works; it is too difficult for him to find such a thing. He continues:

\begin{verbatim}
901 Mais ce n'est pas chose sensible  But that's not a sensible thing
902 Q'vostre pensee invisible     That your hidden thought 
903 Pëust venir a ma congnoissance,  Could bring to my understanding
904 Fors que par la clef d'ordenance  Except by the key of ordering
905 Dont vostres cuers soit defermiés,  By means of which your heart could be unlocked
906 Et que si en soie enfournés     And thus I could then be informed
907 Que vostre bouche le me die.   Because your mouth would tell me.\(^2\)
\end{verbatim}

What Happiness is referring to is not accessible to Guillaume, except through her own hidden thought, which can only be accessed with a “key of ordering” (clef d’ordenance). Happiness could read his works to him if he could unlock her heart with this key. The reader of the poem may wonder, “What is this key of ordering?” And if the reader finds it and uses it to unlock Happiness’s heart, what will he or she hear from Happiness’s dictation that is otherwise silent? In this chapter, I argue that there is such a clef d’ordonance in Machaut’s work, one that aids the reader in his or her understanding, and even opens up an intentionally hidden layer of meaning, based on a complex ordering of Machaut’s whole oeuvre. Machaut realized this hidden ordering at its most grand and complex level in his collected-works manuscript A.

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1 Huot, From Song to Book, 247.
2 The original text and verse numbers are from R. Barton Palmer’s edition and translation. The translation is my own as I wanted to highlight the significance of the phrase “clef d’ordenance” and the word “sensible.” Guillaume de Machaut, The Complete Poetry and Music, Volume I: The Debate Poems, ed. and trans. R. Barton Palmer, with Domenic Leo and Uri Smilansky (Kalamazoo: Medieval Institute Publications, 2016), 178.
Paris, BnF, MS fr. 1584 (hereafter A) is a hefty codex of 501 folios and contains almost every poem and piece of music that can be attributed to Machaut, with the exception of only a few items. It was likely copied in the 1370s in Reims during the final years of his life and appears to be a collation or final statement of his life’s work. As such, a central topic in studies on A has been Machaut’s involvement in its compilation and production. The manuscript begins with an index, apparently supplied by Machaut himself, whose rubric states his wishes for a specific ordering.

In this and the following chapter, I examine the ordering of A and the degree to which Machaut was involved in its production. I argue that there is an as-yet unrecognized elaborate and intentionally hidden ordering scheme that encompasses the whole manuscript, in the tradition of the other manuscripts already examined in this dissertation, and that the complexity of the ordering, which involves the very structure and content of major poems and musical items, shows that the precise ordering of A was executed by Machaut as a poetical work in itself, suggesting that he was intimately involved in every step of its production. His most famous poetical work, Voir Dit, is so fundamental to the ordering scheme that I argue it was composed both for and about the production of this specific manuscript. In this chapter, I will discuss the key to the ordering scheme of the whole manuscript (the clef d’ordenance), revealed in the index and Prologue by the solving of a sort of cryptic puzzle, which provides a map to navigate a series of locations in the manuscript. In the following chapter, I will discuss how this map reveals the ordering of the whole manuscript.

The Scholarship on the Ordering of Manuscript A

Little is known about the provenance of A. The only concrete evidence is François Avril’s identification of the painter of the first two miniatures in the manuscript as the Master of the Bible of Jean de Sy. Concerning the current state of the manuscript, the ordering of the content is generally accepted as original to the author and to its initial production, the only anomalies being the addition

3 For the remaining items attributed to Machaut, see Leach, Guillaume de Machaut, 10n9.
4 For details of date and provenance for A, see Lawrence Earp, Guillaume de Machaut: A Guide to Research (New York: Garland, 1995), 88–89. It was likely produced in Reims, where Machaut was resident at the time. François Avril has proposed that the artist of the miniatures was from Reims: François Avril, “Les Manuscrits eluminés de Guillaume de Machaut: Essai de Chronologie,” in Guillaume de Machaut, Poète et Compositeur, Actes et Colloques, 23 (Paris: Klincksieck, 1982): 126, 132. There is no external evidence of provenance from before ca.1430, when A was used as the exemplar for the copying of manuscript Pm: Earp, Guillaume de Machaut, 88, 101–102. Comparative studies with the other manuscripts of the collected works of Machaut have not revealed any conclusive evidence for A beyond Avril’s discoveries. Most of the comparative work was done in the early years of Machaut scholarship. For a list of these studies see Lawrence Earp, “Machaut’s Role in the Production of Manuscripts of His Works,” Journal of the American Musicological Society 42 (1989): 462n3.
5 François Avril, “Les Manuscrits eluminés,” 126–127. These two miniatures appear on a bifolio that was added to the manuscript late in its production and were most likely made in Paris between 1370–1377.
at a later date of a paper quaternion near the end of the manuscript, which contains an index of A’s contents, and the discrepancies between the index and the actual ordering, which are seen as resulting from difficulties in the original copying and compilation process.\(^6\)

On Machaut’s involvement in the production process, Earp has argued that “Machaut did not exercise a very active intervention in the day-to-day copying of the manuscript.”\(^7\) It is generally recognized that the state of the manuscript is the result of tension between Machaut’s desired ordering that he expresses in the index and the realities of manuscript production and lifecycle, which include mistakes or intervention by scribes or other involved manuscript producers, and minor additions or manipulations by readers or during subsequent re-bindings. Deborah McGrady has taken a ‘new philology’ approach to discussing the current state of the codex, calling the manuscript “a cultural matrix that registers the voices of multiple creators ranging from authors and patrons to scribes and artists.”\(^8\) She argues that the multiple players involved in A’s production and the subsequent manipulations by patrons, owners, or other readers, play a greater role in the manuscript’s creation and interpretation, placing Machaut’s influence at a further remove from the current state of the manuscript and even from some of its content. This thesis is at odds with previously held views of Machaut’s greater involvement in its production, as argued by Sarah Jane Williams and by Avril, the latter of whom has suggested that the Latin text in the two miniatures in the manuscript depicting Fortune is in Machaut’s own hand, proving his more intimate involvement in the manuscript’s production.\(^9\) Ardis Butterfield has also suggested that the Prologue poetically expresses Machaut as the compiler of A.\(^10\) Machaut even explicitly expresses an interest in


\(^8\) Deborah McGrady, Controlling Readers: Guillaume de Machaut and His Late Medieval Audience (Toronto: University of Toronto Press, 2006), 80, also 79–83, 88–105.


manuscript production in some of his works. The Prologue also contains a miniature of Machaut depicted as a scribe at his desk with quill and scraper in hand (figure 6.1).

Figure 6.1. Prologue, Machaut depicted as a scribe (A, fol. Fv, detail)

I argue here along the lines of these previously held views and suggest that Machaut’s control over A’s production far surpasses even these arguments.

The ordering of the contents of the manuscript by distinct sections—a section of narrative poems and a section of music organized by genre—has been another area of debate. Chronological ordering of items in these sections has generally been dismissed in favour of thematic ordering, though rough chronological ordering can be determined in some instances from a comparison with previous collected-works manuscripts that have fewer items in their sections. Thematic relationships have been found within and across individual items and sections that likely reveal

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Machaut’s intentions in some of the finer details of ordering. Machaut’s interest in manuscript production is most evident in the Voir Dit, where he mentions various aspects of writing, compiling, and copying of texts. Elizabeth Eva Leach has most recently discussed the deep level of integration in A, particularly in Voir Dit’s role as a central hub to the many thematic relationships in the manuscript. It is apparent that Machaut intended A to be a summation of his life’s work. Earp has noted, “in Machaut’s last years, it was the organization and presentation of his life’s works—rather than the composition of new works—that was his main preoccupation as an artist.” The index and Prologue, on folios A–v–G, are written by Machaut specifically for A and are directly concerned with the ordering of its contents and, as many have noted, the construction of a “global authorial persona” that resides over the collected works of the manuscript. Literary scholars have noted the significance of Machaut placing his own name in the index’s rubric, and have recognized this as expressing what Leach calls “a scribal poetics of ordering.” Though the ordering of the manuscript concerns compilation and thematic organization, it also obeys a greater ordering that serves a particular poetical end. The expression of a “scribal poetics of ordering” has been recognized in specific thematic orderings throughout the manuscript but there has not been a clear attempt to determine or define a poetics of ordering for the whole manuscript.

Patronage or original owners are not known for A and so the purpose of its creation is unknown but there are some clues to the manuscript’s intended audience based on its format. Elizabeth Eva Leach has recently presented a thesis for patronage based on the realistic portraiture of

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14 Sarah Jane Williams, “An Author’s Role.”

15 Leach, Guillaume de Machaut, 119–123.

16 Earp, Guillaume de Machaut, 73.

17 Leach, Guillaume de Machaut, 11–12, 86–87.

18 Ibid., 86. See also, Kevin Brownlee, Poetic Identity in Guillaume de Machaut (Madison: University of Wisconsin Press, 1984), 16–21; Huot, From Song to Book, 274–275; de Looze, Pseudo-Autobiography, 66–101; Ardis Butterfield, “Articulating the Author,” 90–92; McGrady, Controlling Readers, chap.3.
the first children of Nature and Love in the Prologue miniatures (fols. Dr and Er). She suggests various possible connections between Machaut and a group of wealthy educated men, possibly a group of intimates. Domenic Leo has noted, concerning these portraits in the Prologue and their lack of associated names:

Is this a fact of the ‘puzzle’ that was purposefully meaningful for a specific audience, namely the patrons? This difficulty may have been intentional. Machaut loved playing verbal and musical hide-and-seek with anagrams and puns. In the Alerion, his character admits, ‘For what my friends openly revealed I took and hid away at once underneath a strange disguise.”

Leo touches on an important aspect of A, that it appears to be a sort of puzzle, a hidden ludus or game for a circle of friends. Deborah McGrady has also noted the characteristics of the manuscript that suggest a certain intimacy: its relatively small dimensions (though it is rather hefty), the formal book-hand, the illustration and many miniatures and marginalia, the index, copious notae, and multiple rubrics. All of these things would suggest that it was produced for a “professional reader familiar with the tools and the learned reading practices of monastic and scholastic culture.” They suggest a manuscript intended for close study, yet also for the purposes of diversion, an intellectual ludus or game between acquaintances.

It is well recognized that A is purposefully ordered to express something over and above the simple compilation of its contents. Leach says of the Prologue that it “introduces a book made of many items but emphasizes their authorial and thematic unity and the relation of the parts to the whole project of the manuscript book.” Butterfield suggests that Machaut presents himself as the compiler and scribe of A in the prose rubrics of the Prologue, which describe the ordering principles of his work and, by association, the manuscript itself. Butterfield calls this a defining moment for medieval vernacular authorship, because compiling was previously thought to contrast with authoring or authorizing. What does authorial compiling look like? Is it poetical or musical, just as

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21 McGrady, Controlling Readers, 82.

22 Ibid.

23 Leach, Guillaume de Machaut, 87. She reiterates the point with these references: Huot, From Song to Book, 232–38; Butterfield, “Articulating the Author,” 90–92.


25 Butterfield, “Articulating the Author,” 91. This dissertation is a challenge to this view, arguing that such a practice goes back at least to the Poire manuscript.
Machaut’s other works are? If compiling was an aspect of Machaut’s idea of authorship, then it should be possible to discover evidence for such a practice. In this and the next chapter I present the thesis that there is copious evidence that this is the case, which is found in an elaborate hidden ordering scheme spanning the whole manuscript. In this chapter, I will discuss the index and Prologue, detailing their role in revealing the ordering scheme of A.

The Index

The index is copied on folios A¿–B¿ and is the first content of the manuscript.27 There are some discrepancies between the index and the final ordering of the manuscript. Earp has argued that the index was provided by Machaut to the manuscript producers as a guide and remained bound with A despite the discrepancies that arose from the copying process.28 He argues the change in ordering in the music section is predominantly due to the scribe’s attempts to keep polyphonic works from being written across page turns.29 He also suggests that the ordering changes in the narrative section arose from inconsistencies in the exemplar Machaut provided for copying and that he was perhaps not available for consultation when the scribe was faced with copying issues.30

The foliation in the index is consistent with the locations of most items, even if the ordering of the index does not match the final ordering of the manuscript. Because the foliation is original, the current ordering of A is the ordering upon completion of the original copying process.31 There is a major correction in the narrative section of the index between the Balades ou il na point de chant and the Dit de la Marguerite. The area has been scraped and recopied. One item, the Voir Dit, was added to the right of the list, possibly suggesting that it was added late in the copying process (figure 6.2).

26 As I argue, the ordering scheme of A is very complex, involving many of the 501 folios of content. Due to this complexity, there are several aspects of the ordering scheme which are beyond the scope of this dissertation. I will only present what I consider to be the main ordering structure of the scheme and the poetical ideas that accompany it.
27 The index is a binion, or two bifolios, and presents no codicological problems in terms of its binding. It is copied on the bifolio A¿–B¿, which sits inside another blank bifolio whose second folio is foliated “C.” The foliation for the index and Prologue appears to be modern. Earp, “Scribal Practice,” 52n136, 85.
30 Earp, “Machaut’s Role,” 486.
Earp has concluded that the ordering in the narrative section is not ideal due to these changes and because this corrected section does not accurately describe the final ordering; the *Dit de la Marguerite* actually precedes the items copied on the line above. I argue that the original index was not prescriptive but provisional. Through the course of compiling *A*, Machaut achieved the ordering he wanted, and the index only served as an initial template from which to work. The scraped area is where the ordering scheme was most complicated to realize in the compilation process. What is most deceptive about this tiny three-line correction on an index covering three folios faces is that its contents make up about twenty-five percent of the whole manuscript (folios 177–306). As I will argue, this scraped section contains all of the proportional locations of the ordering scheme in the narrative section of the manuscript. The changes to this section of the index were due to the adjustments required to realize the ordering scheme. This scraped section is thus a codicological clue to the hidden scheme.

**Physical Description of the Prologue**

The *Prologue*’s binding provides important clues to the ordering scheme, and one codicological detail, which involves the hidden scheme in particular—the bifolio D–E. The *Prologue*, on folios D–G, has an irregular gathering structure (diagram 6.1). Bifolio D–E was likely inserted late in the compilation process. Folio F has a stub that is glued to another stub, and folio G is glued to that same stub. The adjustments indicate either a rewrite of the *Prologue* or some other change of plan in its presentation.

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33 Earp, “Scribal Practice,” 84, 92, 205.
Diagram 6.1. Prologue gathering structure (A)

The Prologue bifolio is unique in A. It contains the two most elaborated folios of the manuscript, with two large illuminations by Master of the Bible of Jean de Sy and a near mirror arrangement of image and text across both folios (figure 6.3).

Figure 6.3a. Prologue, Love’s folio, first folio of the bifolio (A, fol. Dr–Dv)
This bifolio is an anomaly in \textit{A} because it is bound backwards; the narrative begins on folio E and continues on to folio D.\textsuperscript{34} The reverse binding has generally been interpreted as a binding error. Ernest Hoepffner’s edition of Machaut’s work, which has informed most readings of the \textit{Prologue}, reverses the bifolio contents to reflect the narrative order.\textsuperscript{35} Earp, later supported by Domenic Leo, refers to the state of the bifolio as a binding error.\textsuperscript{36} In his dissertation, Earp suggests that the bifolio was bound incorrectly in a subsequent rebinding but in his original notes from observing the manuscript he says that it appears that the reversal happened in the original binding.\textsuperscript{37} Matteo

\begin{footnotesize}
\begin{enumerate}
\item[37] I would like to thank Lawrence Earp for supplying me with the original notes to his dissertation concerning this part of fr. 1584. From my own examination of the manuscript, evidence in the physical state of the bifolio supports the idea of an original binding. There is no sign of glue or any other markings near the spine of folio E' that would suggest a previous binding in the proper narrative order. As glue can be seen on folio G', where it has been attached to a stub, one might assume that it could similarly be seen at the spine of E'. There does not appear to be any marks of stress or signs of a reverse folding at the spine of the bifolio either; the spine is smooth and without signs of
\end{enumerate}
\end{footnotesize}
Roccati, who agrees, suggests that the original compiler chose to bind it backwards for aesthetic or iconographic reasons (the Annunciation imagery on folio Dr). Most recently, Eliza Zingesser has argued that “this codicological error may have been an attempt on the part of the compiler to place matter before form—as they appear in the Timaeus—and thus to bring the text closer to what may be its Platonic inspiration.”

The bifolio appears to have been produced and bound late in the compilation process. Because this part of the manuscript is highly manipulated, it seems that a specific effect or order was desired by either Machaut or the compilers. The apparent late inclusion and gluing-in of the bifolio, and the difference in content between the bifolio and the rest of the Prologue gives the impression that the Prologue is made up of two separately conceived items, the bifolio and the rest. I argue that it is a complete and precisely conceived unit and that the backwards binding is not only intentional but was poetically conceived by Machaut as a type of puzzle that the attentive reader can solve to discover the hidden ordering scheme and begin the mystical ascent, as I will discuss below.

6.1 Ordenance in the Index and Prologue

Machaut makes it abundantly clear that the ordering of A is of paramount concern to him. There are several references to ordering in the index and Prologue, the most important being the very first line of the manuscript, which appears in the rubric to the index on folio Av:

\[ Vesci l'ordenance que G. de Machau wet quil ait en son livre \]

Here is the ordering that Guillaume de Machaut wishes that there be in his book.

This unique and emphatic expression may simply be a rubric to an index, but it is rather redundant if it is only meant to introduce the index; the statement is implied in the index. Though this line has received much scholarly attention, I argue there is a certain implication in these words that has not been fully appreciated, which is revealed in the actual ordering of the manuscript that extends beyond the list of items provided. This statement must be understood as part of a more complete dialogue on ordering, which is continued and fully realized in the following Prologue.

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38 Roccati, “Guillaume de Machaut,” 539–540.
40 These details are discussed in detail in Roccati, “Guillaume de Machaut”; and Earp, “Scribal Practice,” 83–87.
In the Prologue, Guillaume de Machaut is approached by the personification of Nature who orders (ordene) him to order his work (E'). He responds:

32  Dont droit est quant vous ordenedez  Thus it is right, since you order me
33  A faire diz amoureux ordenez  To make ordered amorous dits

The index rubric is about the ordering of the separate items in the manuscript; here, Nature orders Machaut to order the items themselves. Both types provide a complete picture of ordering in the manuscript. Finally, the personification of Love says, in presenting his children Sweet Thought, Pleasure, and Hope to Machaut to assist in the work Nature has ordered Machaut to do:

71  Or pus tu cy prendre grande substance  So you can take here of this great substance
72  Dont tu pourras figurer et retraire  With which you can shape and represent
73  Moult de beaux dis, et par mainte ordenance  Many beautiful poems, and through much ordenance

Significantly, the word ordenance, which was used previously in the index rubric, appears again. It refers to Machaut’s ordering of the grande substance he receives from Love, adding a specific metaphysical dimension to the definition of ordenance that Machaut is using. The term substance refers to the Aristotelean idea of hylomorphism, or the union of form and matter.41 There is a hierarchy of the creative process that determines the meanings of these terms in relation to all of the characters presented in the bifolio. For Aquinas, art imitates nature, which in turn imitates the art of God.42 So Machaut is saying here that God’s art (here represented by Love) is imitated by Nature, whom he is in turn imitating. The grande substance, then, is Love’s art, which Nature imitates. As the prose at the beginning of Nature’s folio (E') states,

Comment Nature, voulant orendroit plus que onques mes reveler et faire essaucier les biens et honneurs qui sont en Amours…

How Nature, now wishing more than ever before to reveal and make exalted the goods and honors that are in Love…

Machaut is able to create artifacts that are informed by this grande substance, which is higher than Nature’s order, while using the forms of Nature. But the result of his ordering is not a grande substance; an artifact such as a manuscript can be a composite of substances derived from Nature—parchment, ink, gold-leaf—but not a substance in itself. The parts do not have an innate tendency to unify. The goal of Machaut’s ordenance is that the composite that he achieves operates under the

42  Barnes, “Natural Final Causality,” 351.
principles of the *grande substance*. Because this *substance* is from God, it pertains to the final cause of the manuscript. So, the ordering that Machaut achieves is based on the final cause he receives through Love’s children. The problem of understanding the *Prologue* has largely derived from the common idea that Nature provides the form and Love provides the matter. This is only partially correct because Love’s matter is the *grande substance*, which is derived from God, and so when Love calls his children *matere*, he is not simply referring to the material world.

Machaut responds to Love’s command using the verb *ordener* twice, in verses 91 and 98. The words *ordener* and *ordenance* are equivalent to the Latin *ordo* and *ordinatio*, words commonly found in late-medieval *accessus ad auctores* (‘Aristotelian’ prologues) describing the ordering principles of the codices they are in. Machaut is using the same principle in the vernacular, and in a poetical manner. All of these references to ordering in the index and *Prologue* describe a holistic ordering of the complete manuscript, down to individual songs and poems, which is based on the idea of Aristotelean hylomorphism. When Machaut refers to the *ordenance* in the index’s rubric, he is likewise referring to its ontological status as an artifact, as opposed to a substance, and all that that entails for the reader who can use it to actualize his or her ascent.

6.2 The *Prologue* and *Informatio*

The *Prologue* bifolio is a complex poetical construction, and although it has received considerable attention in modern scholarship, I argue that there is much more to it than has previously been recognized, particularly because its syntax is not well understood, and on some points not even recognized. The bifolio is constructed to convey a maximum amount of information in only two folios and little text. It is the epitome of the invention of hidden ordering schemes examined in this dissertation, and it is a complex combination of prose, lyric, image, and layout composed to signal meanings and relationships that far surpass the content—that is, if its hidden element is recognized.

A fundamental aspect of the bifolio’s construction is that it is built on the idea of motion. Without a proper understanding of the potentiality in the formal cause of a thing for its final cause, we can immobilize texts, as the tendency to “correct” the narrative order attests. Concerning the ordering, the aggregate of contents is a latent machine of many moving parts; motion is the reader’s interaction with all the parts of the manuscript. Page-turning, the active turning back and forth of

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43 Minnis, Medieval Theory of Authorship, chap. 4.
folios to compare content on preceding pages is a formal aspect of determining meaning in \( A \). This idea is fundamental to the construction of Prologue’s bifolio, made doubly necessary by its backwards binding, which I will discuss below. There are also other layouts in \( A \) similar to the bifolio that function as “moving parts,” as I will examine.

The Prologue is meant to be studied in-depth as a sort of engine that the reader sets in motion towards his or her final cause, and Machaut hints at the bifolio’s “study-ability” in a specific placement of verses in its layout. As it is constructed to be flipped back and forth for comparison of its two leaves, Machaut places verses at the top of the verso sides of each folio, suggesting this very function to the reader at the top of the page, as he or she turns it. On folio D\(^{v} \), the first verse is:

65 Sur Doux Penser tout premier te estudi First of all, study Sweet Thought

On folio E\(^{v} \),

10 Par Senz aras ton engin enfourmé By Senz will your imagination be formed

These two verses show the steps the reader must take to realize his or her final cause. Not only are Sweet Thought (Doux Penser) and Senz the first children given by Love and Nature to Guillaume respectively, they have a significance already described in the first two manuscripts examined. In the senses of the words from the perspective of the reader, pious meditation (Sweet Thought) on the manuscript, and Senz, the ability to recognize the meaning in the ordering scheme, are the two ideas highlighted at the top of the page-turns. The word engin, in verse 10, is multivalent in that it refers to the representation of Machaut’s craft or intelligence, which is the source of the form derived from Senz, which is likewise an engin (machine or tool) that can form the reader’s engin (intelligence). The word enfourmé is cognate with the Latin word informatio, defined as the activity of transmitting and receiving knowledge, as opposed to the modern notion of information as inert bodies of knowledge.\(^{45} \) It is apparent in this verse, and in the description of the act of “forming” a poem or song in verses 170–180, that the word refers to the act of forming itself. It is the Lover’s work—as an action as opposed to a static poem—that is improved:

178 Et Dous Pensers qui la figure And Sweet Thought, who shapes it
179 Don son fait cent fois embelist Gives his work a hundred times more beauty

\(^{44} \) For discussions on page-turning in Machaut’s manuscripts see Leach, Guillaume de Machaut, 93; Leo, “Authorial Presence,” 219; McGrady, Controlling Readers, 116–117. See also my discussion in chapter two.

There is an active and reciprocal relationship between *Senz* and Sweet Thought, which perpetuates the motion of the creative act, and by association, the reader’s participation in the product of this creation. Sweet Thought brings the image of the Lady to mind, *Senz* imprints the form of the Lady’s face in the Lover’s heart, along with Sweet Thought, who also shapes and perfects it. For the reader, the recognition and imprinting of the *Prologue*’s form, in a process back and forth between Sweet Thought and *Senz*, is essential for them to recognize the hidden ordering scheme. And in this way, the reader gives the *Prologue* “a hundred times more beauty.” There is more to the *Prologue* than what appears on the surface, and the reader can bring this out through Sweet Thought and *Senz*.

The word *Senz*, as Robertson has pointed out, refers to the overarching meaning of the ordering (*ordenance*) of *A*, the thing that guides Machaut to order everything as he does.46 Though the idea of “meaning” here is true, I believe there is an ambiguity in the word that must be further clarified by the word’s context. *Senz* is a child of Nature, and as Nature’s ballade stresses, she is concerned with form and forming. All three of Nature’s children fall under the umbrella of form. Rhetoric, as verses 261–273 recount, concerns versifying and metrifying, or the mathematical form of the text. Music concerns what may be thought of as the dispensation of forms, the act of supplying the poetry formed by Rhetoric to the reader. This is apparent in the greater form of the *Prologue*, in its arrangement in two sections (which, as we will see are proportionally related) and in the greater form of the *Prologue*, which is designed based on musical proportion. Because music is a temporal art, the greater form “supplies” the poetry through the turning of pages and the greater proportional relations between sections and layout of the poetry, music, and art. In this sense, the form of the manuscript has music in potential, which the reader manifests in engaging with it. *Senz*, then, is the complete effect of the relation between the rhetorical form of the text and the greater musical form, which Machaut sets in the *ordenance* of the whole. When the metres and proportions are perceived as a whole formal construct through motion in time, the meaning, or *senz*, of the “matter” or content becomes apparent. This is the process of *informatio*, the forming of the reader’s mind: “By *Senz* will your imagination be formed” (*Par Senz aras ton engin enfourmé*).

6.3 The Signs of the Ascent

The three ideas I have examined so far—*ordenance, substance, and informatio*—are the technical and metaphysical ideas that inform Machaut’s poetics of ordering. These poetics of ordering are the gifts given by Nature and Love to Machaut in the *Prologue* for composing his love poems, and are likewise for the reader to make his or her mystical ascent through *A*. But the hidden aspect of ordering, like the hidden aspect of the call to the ascent, is built into the very form of the *Prologue*. The *Prologue*, and especially the bifolio, has received attention for its cryptic and ambiguous codicological status, as already noted, and this attention has been a sort of unknowing recognition of its intentionally enigmatic structure. As I have suggested so far, the index and *Prologue* are a poetical unit that provide the key to the hidden ordering scheme of *A*, which is discovered through the solving of a sort of puzzle. The solution to this puzzle provides the call to the reader to begin the mystical ascent and a map for the journey.

After the initial clue of the index’s rubric, there are four main signals in the *Prologue* that set the stage for the reader’s ascent. First, the reader is presented with the task Guillaume is to undertake, which is the initial signpost for the ascent, followed by a call to make the ascent. After accepting the call through an assent of the will, the reader must have the right temperament to complete the task. Second, the attentive reader will discover the significance of the word “hearing,” which reveals the *Prologue*’s proportional form. This is the third sign—the craft of the *musicus*. The fourth sign is the path, which then becomes clear to the reader through the form and the images. Finally, the idea of the path and the hylomorphic design can be united. Once this is done, a map or “proportional index” to navigate through the manuscript becomes evident. This map points to locations throughout the manuscript that reveal key content for guiding the reader on the journey through Machaut’s poetical world. First, I will discuss the narrator, who presents the ascent to the reader in the poetry. Then I will discuss the four aspects that determine the information needed for the ascent: the task, hearing, music, and the path.

The Narrator

By subtle poetical allusion, the narrator in the *Prologue* invites the reader to begin the ascent. What distinguishes the narrator’s character, apart from what he reveals about himself, is the exemplars or persons he mentions. The persons not only define the narrator’s character as a *musicus* but also the
journey to which the reader is invited; they are people who have made the ascent and are good examples to follow when undertaking it.

Guillaume, the poetic representation of Machaut, is the narrator. He mentions three persons, presenting a full picture of the mystical ascent and the role of the musicus in facilitating it; Saint Nicasius, David, and Orpheus. He calls on Saint Nicasius as a patron saint of his work, to help him to succeed in his task of honouring ladies:

292 Aus dames; car par saint Nichaise
293 A mon pooir quanque diray
294 A l’onneur d’elles le feray.

Ladies; for by St. Nicasius
To the best of my ability whatever I say
I will do in their honor.

St. Nicasius was the Archbishop of Reims in the fifth century. In an attack by vandals on the city, he proved to be a martyr. The story goes that as he was reciting the psalms (likely through singing) during the invasion the enemy cut his head off. His severed head recited, “My soul hath cleaved to the pavement | quicken thou me according to thy word.” This scene is an example of the highest ideal of the anagogic ascent in Christianity, the soul that “clings to the dust” is quickened or brought to life through martyrdom and is raised directly to God. Machaut’s choice of St. Nicasius as a patron of his work is a possible allusion to his plan of the mystic ascent through the manuscript. St. Nicasius’s story is not recounted possibly due to its familiarity to readers at the time (it was recorded in the Golden Legend and he is a local saint) but it contains themes that are central to the ordering scheme, particularly those of death and the soul’s release from material bounds.

Guillaume also includes stories about David and Orpheus, the two arch-musici, to present himself as a musicus in the strongest terms, and to stress the power of music to affect the seemingly irrational or impossible for good purposes. His role as poet and musicus is as a guide for the care of the souls of “ladies” on their journey to God, using music’s miraculous power (vv.259–60), which transcends even reason. Orpheus’s music had such power, even over nature, that to hear it, “… huge trees bowed down, and rivers flowed backward” (Que les grans arbres s’abaissoient | Et les rivieres retournoint, vv. 255–6). This is likely a reference to the Consolation of Philosophy, where Philosophy talks about Love’s role in the ordering of the universe:

Hic est cunctis communis amor
repentunt que boni fine teneri
And this is Love common to all things:
They seek the embrace of their goal, the Good.

quia non aliter durre queant
nisi conuerso rursus amore
efluent causae quae dedit esse.\textsuperscript{48}
In no other way could they be lasting
Unless by Love turning them backward
They flow back to the cause that gave them being.\textsuperscript{49}

In this allusion, Guillaume suggests that the power of music can make the soul turn back and return
to God, a reference to the Platonic descent and ascent of the soul. But music is so powerful as to be
volatile and can incite people to sin. The dangerousness of music would be well known to learned
readers because it was commonly described in musical treatises concerning the effect of music on
people for bad or good, as the first book of Boethius’s \textit{De musica} most famously explains. If the
narrator were to slip in his role as \textit{musicus}, he would do some serious damage, “slandering ladies”
\textit{(des dames ne mesdi, v. 77)}. The concluding section of the \textit{Prologue}, verses 283–298, expresses just
this sentiment.

Finally, there is an allusion to Mary, the mother of Jesus.\textsuperscript{50} On the first folio of the \textit{Prologue},
D’, Machaut is visited by the god of Love. The image is a clear imitation of Annunciation imagery,
with Guillaume in the role of Mary (figure 6.4).\textsuperscript{51}

\textsuperscript{48} Boethius, \textit{Philosophiae consolatio}, ed. L. Bieler, Library of Latin Texts—Series A (Turnhout: Brepols Publishers,

\textsuperscript{49} Boethius, \textit{Consolation of Philosophy}, translated, with introduction and notes, by Joel C. Relihan (Indianapolis and

\textsuperscript{50} Leach has argued that Machaut may have had a genuine devotion to Mary. This becomes apparent as Mary is alluded
to throughout the ordering scheme, showing her to be a fundamental aspect of his poetics of ordering. Leach,
\textit{Guillaume de Machaut}, 279.

\textsuperscript{51} For discussion of the Annunciation imagery, see Leach, “Seeing Sens”; Leo, “Authorial Presence,” 240–2.
This image encapsulates the reason why Love’s folio is before Nature’s; before the reader can effectively start the journey, he or she must receive the prompt from God. The reader cannot realize his or her own salvation by reasoning through the form of the manuscript alone; he or she must first receive grace, just as Mary did to give birth to the “Word.” Though the natural narrative order on the bifolio is set by Machaut as Nature coming before Love, the bifolio is reversed to express the paradoxical nature of the Annunciation, which was an event that overturned the natural order. This image represents the idea that the order of Love transcends the order of Nature. Faith comes before reason so that the reader can ascend to an understanding higher than is presented to him or her in the natural world and in the manuscript. And so, this imagery is a symbol of the necessary first step of the ascent. As with Poire, the god of Love appears on the “mis-bound” folios of A, and this poetical ordering practice alludes to the order of Love, which transcends the material ordering.

Presented with this image at the very beginning, the reader is given, by allusion, the option to choose whether to heed the voice and begin the journey, or not. Mary, who perfectly submitted her will to God in the Annunciation, is the example Guillaume gives to the reader. The confirming response is the expression of will. Following Love’s ballade on the first folio, there are ten uses of the word “to want” (vouloir) in the Prologue bifolio, eight by Guillaume, and two by Nature, and even Nature’s references show her to be subject to Love as well. Machaut’s expression of will in the index’s rubric is the first signal of this function in the Prologue, that his will and the ordering are
entwined. Machaut’s own positive expression of willingness in the poetry, in imitation of Mary, is as a guide for the reader. He thus serves as a conduit through which the “Word” is revealed to the readers, and this is done through his ordering of the manuscript to Christ in the ascent; as I will show, the last location of the ordering scheme, which is in the Messe de Nostre Dame, is a direct reference to Christ and the apogee of the ascent.

The Task

The reader’s ascent is presented by allusion as the task that Nature asks Machaut to perform. The allusion provides the cues for the reader to recognize the content in the manuscript important to the ascent, and the interpretive lens to apply it to the ascent of his or her own soul. There are two distinct aspects to the task: there is that which is explicitly stated in the poetry, and there is the hidden aspect that mirrors it. For the reader, the deciphering of the puzzle helps in the completion of his or her task of navigating the manuscript.

Guillaume is given the task by Nature “to compose new love poems” (a faire sur ce nouveaux dis amoureux, fol. E5) to “reveal and make exalted the goods and honours that are in Love” (reveler et faire essaucier les biens et honneurs qui sont en Amours, fol. E5). He must reveal and exalt the qualities of Love to please and honour ladies, as he states at the end of both sections of the Prologue (vv. 111–3, vv. 283–298). He says in his response ballade to Love:

111 Et des dames blasmer me garderay, And I will keep myself from reproaching ladies
112 Ne, de Dieu plaist, ja n’en seray repris Oh, please God, I will never be accused of this
113 Mais honnourer et loer les vourray But I intend to honour and praise them

As with the Complainte in the Fauvel manuscript, the honouring of ladies is a metaphor for the honouring of the reader’s soul. Machaut sets the matter of Love in a form that edifies the reader’s soul by providing a way for them to understand the matter. Machaut’s task of composing and ordering love poems about Love is mirrored in the reader’s task of ordering this poetical world in his or her own mind with an understanding that is edifying. This understanding is exemplified in the ordenance Machaut sets for A. In these senses, the reader’s task of ordering mirrors Guillaume’s.

For the reader, being presented with the task is one thing; to choose to accept the task is another. One scribal “error” in the second section of the Prologue makes the reader do the work of figuring out whether to choose the task or not. After a poetical section on how to perform the task of
making poetry in the right way (vv.157–180), and by allusion, how the reader must perform the task of reading the manuscript in the right way, it concludes with the verse “Wise is the one who chooses such a life” (Sages est qui tel vie elist, v.180). The verse ends with the word elist (chooses) but this word has to be concluded by the reader because it is left blank on the folio (figure 6.5).52

Figure 6.5. Prologue, correction of missing word elist (A, fol. Fv, detail)

It is not difficult to determine the word because of the couplet’s rhyme word embelis. It is the only omitted word in the Prologue and is likely an example of what Daniel Wakelin has described as an intentional scribal practice of leaving words out for specific reasons.53 Such intention is a plausible explanation in this instance, especially considering the precisely thought-out and arranged design of the Prologue. And in this case, the choice of word is meaningful as it refers to the will of both Machaut and the reader.

Hearing

The verb “to hear” (ouir), while being necessary to the poetic narrative, also signals the reader’s task, which is the solving of the puzzle. The word represents the reader’s ability to “hear” the full craft of the musicus. It reveals the precise musical and proportional design of the poetry, which, in tandem with the verses it is in, forms a type of index or map that directs the reader on his or her ascent through A. The musicus designs the musical form of the whole through his or her wisdom; the reader gains access to this wisdom through “hearing” this form. In the Prologue, “to hear” appears in the first sentence and third verse respectively as an intentional signal at the very start of the
manuscript, directly following the Annunciation imagery. The attentive reader would recognize from the first lines of text that there is something to discern in the text.

The Prologue ordering scheme is based on the word hearing in both text and image; the two miniatures of the bifolio contain important clues to this idea of hearing. There are only two references to “seeing” in the Prologue and these rather express the inability to see. The first is in Nature’s ballade, verse 8. Nature does not use the verb to see (veoir) but rather she says that if Guillaume does not recognize (cognitoissans) her children with his eyes (eulz) she will tell him their names. So, Guillaume receives knowledge of her children through hearing her description rather than in seeing them. Guillaume’s inability to see properly is represented with his eyes crossed in both images in the Prologue; he has trouble seeing Nature’s children who are given to aid him in his task (figure 6.6).

Figure 6.6. Prologue, Guillaume depicted as cross-eyed (A, fols. Dr and E', detail)

In the sense directed at the reader, this mirrors his or her incapacity at the beginning of the ascent. The goal is not clear because the reader has limited understanding, even of the gifts he or she has been given by Nature and Love. The gifts must be exercised for the reader to see the path properly. Not only are the children given to Guillaume to do his work, they are also the skills the reader needs, both to recognize the ascent in the ordering scheme, through Senz, Rhetoric, and Music, and to make the ascent, with Sweet Thought, Pleasure, and Hope.

The goal of the ascent, which starts through hearing, leads to “seeing,” or understanding fully. This is confirmed in the one use of veoir in the poem, in verse 236, which describes those in heaven who “See Him continually face to face” (Le voient ades face a face), a reference to the often quoted verse from 1 Corinthians 13:12. As I will show, the proportional location of this verse corresponds to the final location of the ordering scheme and pinnacle of the ascent in the manuscript.
The preceding verse 235 notes that the ability to see God face to face is only given through God’s grace, a gift first given at the beginning of the ascent, which is first signaled in the Annunciation imagery on the first folio. The reader receives God’s grace to begin the ascent through hearing.

The first signal of the hidden scheme is in the first line of the Prologue: “How Love, who has heard Nature, comes to Guillaume de Machaut…” (Comment Amours qui a ouï Nature vient a Guillaume de Machaut...). The word ouï (a conjugation of ouir, to hear) has a dual purpose. The word “heard” should reveal to the reader that the narrative is disjointed; Love has already heard Nature talk. It appears at the start that the narrative is missing Nature’s initial speech, and the reader would only discover this when he or she reaches the following folio. The attentive reader should be aware that something is wrong five words into the first folio; the word “heard” is the first evidence that the bifolio is bound out of narrative order. The second purpose is the allusion to the idea of “hearing” I discuss in chapter two.

The second appearance of “hearing” is in the third syllable of the third verse, following the prose introduction. To understand the ordering scheme in the Prologue, which is based on the Prologue’s verse total (in exclusion of the prose), the reader must perform some mental gymnastics. The proper centre of the bifolio is the narrative order’s centre, that is, if the bifolio were bound in its narrative order. This detail can only be discovered through a full reading of the bifolio. This would trigger a re-creation of the proper order in the reader’s mind, and a possible actual return to the first folio to continue in the narrative order beginning on the second folio. This is an ingenious circular design; while in one sense showing Love’s transcendent ordering, it could also represent the cycle of reproduction or “Golden Chain,” the constant succession of form informing matter in nature. Importantly, after recognizing the binding “error,” working through error, or noticing errors as potential locations of information, becomes the concern of the reader. And this assumption would be correct, as the reader will discover that Machaut uses scribal error deliberately throughout the manuscript to reveal the ordering scheme. Now that the reader has grasped the nature of the bifolio, the central verses of the bifolio become apparent. The two verses that are on either side of the narrative centre, verses 57–58, are the second couplet of D:\54

57 Si ai ouï, Guillaume, je te di And I have heard, Guillaume, I tell you, [centre]
58 Que Nature, qui tout fait par maistrie What Nature, who does everything skillfully

54 The first section verse count of 114 divided in half is 57. Thus, the centre is between verses 57 and 58.
Love is repeating, in his own words, what first appears in the prose rubric at the beginning, referring back to the first appearance of *ouir*.

The *Prologue*’s second section’s (fols. Fr–G’s) centre, between verses 206–207, contains the next reference to hearing, in a discussion of music’s power:

205  Partout ou elle est joie y porte;    Everywhere she is, she brings joy;
206  Les desconfortez reconforte,       She strengthens the disconsolate,
       [centre of *Prologue*’s second section]
207  Et nès seulement de l’oïr        And even merely to **hear** her,
208  Fait elle les gens resjoïr.       She makes people rejoice.

Music is heard by the people (and the reader), just as Nature is heard by Love. Nature wants Love to be known, and her daughter Music makes Love known to the people. In the way hearing is used here, Music is the key the reader must “hear” to determine the scheme. The joy the people feel recalls the first quotation of this chapter, where Happiness dictates to the reader after he or she has used the *clé d’ordonnance* to unlock her heart.

The other two instances of hearing are related to each other. One appears in the Golden Section of the second section, at the first of eleven verses on the music of heaven (vv. 229–239):

228  En sont gardé et soustenu       Are thereby guarded and sustained?
       [Golden Section]
229  Jay oy dire que li angles        I have **heard** it said that the angels,

Hearing (*øy*) is used here in the sense of receiving understanding through faith. Faith reveals the miraculous power of music, which is epitomized in the angelic choirs. Guillaume’s speculation on the idea of music being in heaven is followed by miraculous stories of the music of David and Orpheus. The final instance of the word hearing is in this poetical section, at verse 257—“To hear and listen to him” (*Pour li oïr es escouter*)—and falls under another aspect of the ordering scheme that is outside of the main ordering scheme I am discussing here.

Following the initial “hearing” clue in the first sentence, the reader comes to the awareness of centres and Golden Sections as important proportional locations, if he or she does the math. This

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55 The second section verse count of 184, divided in half is 92 plus the 114 verses of the first section equals 206. Thus, the centre is between verses 206 and 207.

56 Golden Section: x divided by 184 equals 89 divided by 144. x equals 114. 114 plus 114 verses of the first section equal 228 verses, thus the Golden Section is between verses 228 and 229.

57 The reference to hearing at verse 257 points to an ordering scheme involving folio 257 but I must leave discussion of this detail for a future study.
pattern appears to be intentional as it accounts for every use of the word *ouir* in the *Prologue* in a mathematically precise design. The Golden Section of the bifolio is also a clue to the function of these formal locations:

[Golden Section]

71 Or pues tu cy prendre *grande substance* So you can take here of this *great substance*
72 Dont tu pourras figurer et retraire With which you can shape and represent
73 Moul de beaux dis, et par mainte Many beautiful poems, and through much
 _ordenance_ _ordenance_

The placement of *grande substance* at the Golden Section emphasizes the significance of this location, as already discussed. In the light of the second section’s Golden Section, which presents the angelic choirs, it becomes apparent that Machaut is connecting the music of the angelic choirs with the *grande substance* he receives from the angelic Love. He effectively combines the ideas of *ordenance* and music at the Golden Section of both sections of the *Prologue*. Because this is the first Golden Section of the manuscript, it is a signal to the reader of the location’s importance, that there is a *grande substance*, a union, to be found at the Golden Section, and that this great substance is in the *ordenance* or hylomorphic ordering of the manuscript.

The Golden Section of the whole *Prologue* operates in the same way as *Poire* and *Fauv*; it presents the opposite of the ideal found in the other Golden Section locations, or the one thing that would destroy the harmoniousness of the ordering. In *Poire*, it is Envy; in *Fauv*, it is the woeful and rejected Fauvel; here it is the sad man who cannot compose according to his *sentiment* and *entendement* because he chooses “woeful material” (*matiere dolereuse*, v. 193) to compose with. The couplet straddling the Golden Section addresses the fact that the beloved will not recognize him if he is sad, and by allusion, that if the reader will not see the “beloved,” or the hidden form, the “beloved” will not love him or her, and bestow the joyous gifts of this love: “Will her favour come to him | Since she loves someone other than him?” (*Dont li venroit envoiseüre | Que elle aime un autre que li?*, vv. 184–185). As I will show, the solution to this problem is shown, and in the courtly idiom as it is here, in the corresponding Golden Section location of the whole manuscript.

The totality of the Golden Section’s significance is represented in the form of the whole *Prologue*, which is the combined verse count of the first and second sections. The bifolio verse total is in Golden Section relationship to the second part’s verse total.58

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58 The total verse count of the *Prologue* is 298. Golden Section: x divided by 298 equals 89 divided by 144. x equals 184. 184 is the verse count of the second section, thus both sections are in a Golden Section relationship.
An examination of the locations of the word “hearing” reveals a larger pattern of meaningful locations at the centres and Golden Sections of each section and the whole Prologue. As is evident through its complex and musically proportional form, the Prologue is a virtuosic display of the craft of the musicus. All of these locations, considered together, form a proportional map that is meant to be superimposed over the foliated part of the manuscript (diagram 6.2).

Diagram 6.2. The Prologue proportional map

This is the path the reader is shown if the puzzle is solved. It guides the reader to certain content that will provide keys to understand Machaut’s poetical world in the light of musica and guide him or her on the ascent. There are also two other types of correspondence between the Prologue structure and the foliated part of the manuscript, which are not in this proportional scheme but are (1) direct correlations between verse numbers and folio numbers, one of which I will discuss next, and (2) other correspondences concerning the structure of the whole manuscript, which I will discuss in the next chapter.

Music

Music, the tool of the musicus’s craft, is the basis of the ordering scheme of A. In the Prologue, Machaut speaks at length about music and there are three aspects that are relevant to the ordering scheme: the proportional locations of his discussion on music, the nature of the goal of the ascent, and the idea of musica mundana.
There is an extended discussion on the power of music and its contexts, from the natural world to Paradise, in verses 199 to 260. The first verse 199 is the perfect-fifth location (3:2) of the total verse count of the *Prologue*. The verse is an explicit reference to the tool of the musicus:

199  Et Musique est une science  And Music is a science
200  Qui vuet qu’on rie et chant et dance  Who desires that people laugh and sing and dance

Verse 199 is the first of a poetical section, marked out by decorated initials, that ends at verse 228. To subtly demonstrate the aspect of the art or science of music that concerns measurement and proportion, the central couplet (the ratio of the octave, or 2:1) of the section states:

213  Tous ses fais plus a point mesure  All [Music’s] deeds bring more symmetry
214  Que ne fait nulle autre mesure  Than any other instrument of measure

The repeat rhyme on mesure highlights the proportional location and emphasizes the word. The underlying idea of form in the *Prologue* is that music’s function brings more symmetry to its contents by basing its measurements on musical proportion, and this is expressed in the poetry in these two musically proportional locations. The perfect-fifth location of the second section of the *Prologue* also contains a deliberate reference to music, marked by another repetition, this time of the rhyme word “to sing” (chanter):

237  Or ne puelent li saint chanter  Now the saints could not sing
238  Qu’il n’ait musique en leur chanter  If they didn’t have Music in their song
239  Donc est Musique en paradis.  Therefore, Music is in paradise.

Here Machaut is referring to the celestial choirs, the hidden source of music that he can only imagine, an idea that Machaut weaves into the Golden Section of the second section, which begins the second part of this section on music, at verse 229, and concludes at verse 239. It first describes the music in heaven. Because it is a speculative description, natural to ascent literature such as Pseudo-Dionysius’s *Celestial Hierarchy* and Dante’s *Divine Comedy*, Machaut provides his logical conclusion to his speculation in these verses, which serves as a sort of expression of the goal of the ascent. The rest of this second poetical section on music recounts the stories of the two iconic musicians, David and Orpheus, both in nine verses, vv. 240–248 and vv. 249–257 respectively.

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59 The total verse count of the *Prologue* is 298. Perfect Fifth: 298 divided by x equals 3 divided by 2. x equals 199.
60 The total verse count of the second section is 184. 184 divided by x equals 3 divided by 2. x equals 123. 123 plus the 114 verses of the bifolio equals 237.
The section on Rhetoric directly follows this section on Music (vv. 261–272). Both Music and Rhetoric work together under the auspices of Senz and so this section also reflects the greater idea of proportional ordering in the Prologue. The principle of proportion in the Prologue in relation to the ordering of $A$ is expressed here, in terms of musica mundana, and is revealed in another “error” found in the first verse of the section. The original word beginning the verse was written by the scribe as Theorique, not Rethorique. Because the word was written before the initial was drawn, there is little ambiguity as to the intent of the scribe; his source most likely had the word “theorique.” It makes little sense to call this a misspelling, if one imagines the scribe reading Rethorique and spelling Theorique. The word begins with a decorated initial of “T” with a “scribal correction” of “Re” appended before the initial, and a dot of correction under the “e” (figure 6.7).

Figure 6.7. Prologue, correction of Theorique ($A$, fol. G$^r$, detail)

The copying of Theorique cannot be disregarded here as simply an error but it is rather a clue to the function of the Prologue in the manuscript. Theorique is the medieval speculative science of divine things, the division of philosophy into theology, mathematics, and physics, which includes musica. The Accessus philosophorum (ca. 1240) defines the cognate theorica as the intellectual satisfaction found in the comprehension of harmonic consonances, which leads to “the knowledge of universal being” (ad cognitionem esse universi).\footnote{Joseph Dyer, “The Place of Musica in Medieval Classifications of Knowledge,” The Journal of Musicology 24 (2007): 50.} The overlapping of rethorique and theorique is a signal to the ordering scheme, in that it combines versification and metrification with speculation on musica mundana. This idea is exhibited in how the Prologue works as a map to $A$; there is a “harmonic correspondence” between this verse and the greater ordering of the manuscript. The idea expressed
in the verse—“Rhetoric versifies”—is displayed literally in the corresponding folio location (verse 261 corresponds to folio 261 in this instance). Folio 261 contains the central 23rd letter in the *Voir Dit*.\(^{62}\) This is the only letter of all 46 to be written in verse. The letter has been “versified” by Rhetoric.\(^ {63}\)

### The Path

The path of the ascent is followed by going to the locations in *A* to which the proportional map in the *Prologue* points. For example, the centre of a section of the manuscript is suggested by the centre of a *Prologue* section. In these locations, content is highlighted that provides poetical and musical allusions to the ascent, which are the core ideas informing the poetical world of the manuscript that Machaut describes in the *Prologue*. These serve as keys to unlock the deeper sense of the courtly allegories in the poetry and music.

Different from the manuscripts previously examined, the idea of the path or way in the *Prologue* is not explicitly stated in the poetry but is only depicted visually in the miniatures on folios *Dr* and *Er*. In both images there is a path that crosses the enclosed space. These are not the right and wrong path, as in the Fauvel manuscript, but rather mirror images of the right path. The path in Love’s image on folio *Dr* moves west to east and in Nature’s, on folio *Er*, south to north. Both paths lead in the direction of traffic to the cross, which stands at the end of the paths on the horizon of the enclosed space, leaving an impression that it is a gateway out of the poetical space. Domenic Leo has interpreted these paths as leading to the windmill, and I would argue that this is partially true.\(^{64}\) The crosses and the windmills are a symbolic unit. Both paths lead up to the cross, which stands directly on the path. The windmills do not face the reader or the approaching traffic on the paths but face away towards the crosses, mirroring them (figure 6.8).

\(^{62}\) The centre of 46 letters is between letters 23 and 24.

\(^{63}\) This relationship is part of a greater scheme in the overall ordering of *A* involving *Vezci Les Biens* but is beyond the scope of this dissertation.

\(^{64}\) Domenic Leo, “‘The Beginning is the End’: Guillaume de Machaut’s Illuminated *Prologue*,” in *Citation, Intertextuality and Memory in the Middle Ages and Renaissance*, eds. Yolanda Plumley, Giuliano Di Bacco and Stefano Jossa (Exeter: University of Exeter Press, 2011), 107–8.
Figure 6.8a. *Prologue*, west to east path to the cross (*A*, fol. D', detail)

Figure 6.8b. *Prologue*, south to north path to the cross (*A*, fol. E', detail)
The image in both miniatures of a horse with a burden—a sack of grain—on its back, and a driver leading it on with what appears to be a prodding stick, shows them heading in the direction of the cross and windmill. Leo notes that these are “laboring peasants, on their trek to and from the windmill.”65 Because this is a poetical space dominated by allegorical figures, I would argue that there is also an allegorical dimension to these images in the background. Many elements in these images may represent an aspect of the real world but they are metaphors, just as Machaut’s poetical universe is a microcosm of Nature’s creation. They are not simply background filler or a representation of the social strata of the late fourteenth century, but they represent ideas in Machaut’s poetical world. In the allegorical sense, the driver and horse represent both Christ on his way to the cross and the reader on his or her accompanying ascent through meditation on the Passion, and the imagery of the path signals the same idea that can be found in the other manuscripts. In the Nature image on E’, there is also a peasant carrying a burden on his back, which may indicate this more directly, as the path to the cross is the path of striving or suffering.

A common sight during the time, the horse and driver is a sign rich in possible references in the Middle Ages. Depictions of Christ as a horse or ass or the like in representing his Passion were common, with the driving of the burdened animal representing the carrying of the cross to Calvary.66 Horses or beasts of burden represented other ideas as well, a prominent one of which relates to the

65 Leo, “‘The Beginning is the End,’” 107.
role of hearing in the *Prologue*. Alan of Lille’s *Anticlaudianus* describes the ascent of Phronesis to Paradise in a horse-drawn chariot to ask for a soul from God for the making of the perfect man. When she reaches the boundary of the physical universe and heaven, she is told to leave behind the chariot and its five horses, which represent the five senses. The bodily senses are of no use in heaven. Theology, who meets her at the boundary, says she can bring only one horse, the one that represents hearing. She says:

\[
\begin{align*}
180 & \text{ Non Ratio sed sola Fides ibi quaeritur, illic} \\
181 & \text{ transcendent causas caelestis causa, minores} \\
182 & \text{ exsuperat leges lex summa et foedera legum.} \\
183 & \text{ Ergo Fides ubi sufficiat, disquirere cesset} \\
184 & \text{ hic Ratio, sistatque Fides Rationis habenas.}
\end{align*}
\]

Reason is not needed here, but Faith alone; here divine causation transcends other causes, the supreme law supersedes lesser laws and legal bonds [those of Nature]. Thus here where Faith suffices, let Reason cease to question; let Faith take the reins from Reason.

Faith taking the reins of hearing is an allusion to Romans 10:17: “Faith then cometh by hearing....” The ascent, especially in the heavenly realms approaching God, requires faith, which depends on hearing, and this is needed to comprehend the supreme law (of Love) that supersedes the laws of Nature.

The windmill and the cross, as a poetical unit, are the goal of the horse and driver’s journey. They mirror each other, and they are also in mirror-image locations across the two miniatures, in the top right and left corners. (figure 6.8).

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67 Allegorizing animals is common in the mystical tradition. Pseudo-Dionysius refers to horses as meaning obedience and docility [*Celestial Hierarchy*, Chapter 15, 337A]. In Eriugena’s commentary on the same book, he discusses how horses, amongst other things, are divine similitudes used for the contemplation of Christ as the goal of one’s perfection and union with him. See Paul Rorem, *Eriugena’s Commentary on the Dionysian Celestial Hierarchy* (Toronto: Pontifical Institute of Mediaeval Studies, 2005), 81–2.


Figure 6.9. *Prologue*, the cross and windmill facing each other as mirror images (A, fols. D' and E', detail)

The windmill symbolizes the cross in its four sails, and this is emphasized by their placement as mirrors of each other. In Machaut’s time, this similarity was exploited with the image of the mill or windmill representing the Eucharist; the grinding of grain for making bread represented the making of the host. The *Prologue* refers to the divine office in verses 217–8, in a possible association with this imagery.

This collection of images—the path, the horse and driver, the cross and windmill—represent in the background the final cause that the *Prologue* is alluding to in its hidden form, the destination to which the map points. The final location in the manuscript’s ordering scheme reveals the ends or purposes of the cross at the end of the path in these images, which are beyond the horizon of the poetical space.

Conclusion

The *Prologue* is a complex poetical construction, which contains much more than meets the eye. It has an overarching program in its prose, poetry, and images that can only be understood if the reader “unifies” them in his or her mind through a sustained effort of turning pages back and forth, in a process of interpretation and mathematical calculation. The very form of the *Prologue* is conceived on the idea of allusion so as to present the reader with an enigma to unravel or grapple with. Its cryptic and hidden design strongly suggests an influence from the mystical tradition and the content of the poetry and imagery mentions these things explicitly, in the music of heaven, the miraculous power of music, and the divine office, and implicitly in the many details I have examined here. If the

71 Shana Sandlin Worthen, “The Memory of Medieval Inventions, 1200–1600: Windmills, Spectacles, Mechanical Clocks, and Sandglasses,” (PhD diss., University of Toronto, 2006), 42–70. The mill was also seen as a symbol of transformation and textual reinterpretation. Ibid., 62.
reader is able to unravel this enigma, he or she is presented with a proportional map for the journey through the whole manuscript. Machaut develops his global authorial persona and the poetical world he inhabits, and the form of the Prologue shows the way to navigate this world; the formal cause contains in potential the purpose or ends of this poetical world that Machaut has created.
The proportional map in the Prologue, discussed in the previous chapter (diagram 6.2), is meant to be superimposed by the reader over the foliated part of manuscript A (folios 1–494, I–CIII.I.XIII.XIII).¹ The folios this map highlights form the “path” through the manuscript that was set for the reader to discover. The foliated part of the manuscript is arranged in two sections: 366 folios of narrative poems, including a collection of lyrics without music, and 128 folios of lyrics set to music, a mass setting and one textless hocket. The proportions in both sections and the whole of the Prologue apply to both the narrative and music sections and to the whole foliated section and are mapped out based on the foliation. For instance, the centre of the narrative section is between folios 183 and 184 (366 divided by 2 equals 183). I will first discuss the two items in A involved in the whole manuscript and narrative ordering schemes, the Voir Dit and the balades ou il na point de chant. I will then examine the ordering scheme of the whole manuscript, followed by the narrative and music section ordering schemes. As the reader progresses through the locations, he or she ends up at the final significant proportional location of the manuscript, the Golden Section of the music section, where the apogee of the ascent is located.

Le Voir Dit

The Voir Dit is the largest item in the manuscript and is bound in pride of place in its centre. It is also the central item in the ordering scheme because it encompasses most of the proportional locations in the manuscript. Of all the items in A, the Voir Dit and the Prologue have generated the most interest.

Earp suggests that the Voir Dit was isolated from the rest of the manuscript’s production for its

¹ Throughout this chapter, I translate the original Roman numeral foliation to Arabic numerals for the sake of clarity. After the Arabic numeral, I list the original foliation and the BnF Gallica website folio reference numbers in brackets. There are differences between the original foliation and Gallica’s reference numbers. Gallica converts the original foliation to subtractive Roman numerals. Anomalies in the original foliation, such as missing foliation, are translated into Arabic numerals by Gallica. For Gallica references that match the original foliation, I will represent one number in brackets. For ease of reference, I will use this format for representing foliation:

Translated Arabic numeral (original foliation / Gallica reference)

ex. 14r (XIIIr / XIVr)

The quaternion, possibly from the eighteenth century, is a paper index bound near the end of the manuscript, separating the last folio 494 (CIII.XIII.XIII / 502) from the rest of the manuscript. Earp, “Scribal Practice,” 89.
copying due to its size and complexity, noting that special care was likely taken by Machaut in arranging the complex program of miniatures.² What makes its placement especially significant, as McGrady and Leach have argued, is the many texts, lyrics, and musical pieces that the *Voir Dit* either refers to or contains that are located or duplicated in the rest of the manuscript.³ Amongst other items, there are several lyrics that are duplicated with musical notation in the music section after it and the *Dit de la fontaine amoureuse* and several lyrics in the lyric collection *Les balades ou il na point de chant* before it. The connections between the *Voir Dit* and items in the rest of the manuscript are voluminous, and these connections show it to be more integrated with the manuscript than any other item in the manuscript, with the exception of the *Prologue*. Because of this, and for other reasons I will present, I argue that the *Voir Dit* was either written specifically to realize the ordering of this manuscript with the goal of unifying Machaut’s life’s work or it was drastically rewritten and reordered to serve this purpose. As I will show, the *Voir Dit* is integrated into the precise proportional and numerical design of *A* to such a degree that the many ordering and compositional issues that have confounded scholars about the *dit* can be readily recognized as the results of this integration.

*Les Balades non Chantees*

The other large item in the manuscript that plays an important role in the ordering is the collection of 268 lyrics not set to music *Les balades ou il na point de chant*, commonly referred to in modern scholarship as the *Loange des Dames*. This title is most likely a non-authorial designation from a posthumous collected-works manuscript.⁴ In the *Voir Dit*, Machaut alludes to it as the *balades non chantees* (v. 525). I will use this title rather than the standard *Loange des Dames* because it resembles the title in *A*’s index and, more important, it is part of the language Machaut uses to describe the phenomena I am examining here. Its degree of integration in the ordering scheme is second only to the *Voir Dit*, and its location is most unusual in comparison with all other Machaut collected-works manuscripts. In MS C, it is bound between the narrative poetry and music sections. In three of the manuscripts, MSS Vg, B, and E, it is the first item.⁵ In MS F–G, it is again in between the narrative poetry and music sections. In *A*, it is placed most unusually in the middle of the

⁴ For a complete description of this lyric collection, see Earp, *Guillaume de Machaut*, 237–71.
⁵ Ibid., 244–5.
narrative poetry section, almost directly before the *Voir Dit*. It also contains the most lyric items of all of the manuscripts, and I argue that the number of lyrics was augmented to meet the precise numerical requirements of the ordering scheme. Furthermore, Machaut separated out a section of *complaintes* from the collection and placed them after the *balades non chantees* to make the numerical ordering of the section fit into the scheme, as I will show.

### 7.1 The Ordering Scheme of the Whole Manuscript

There are three main locations in the ordering scheme of the whole manuscript: the centre between folios 247 and 248, the total *Prologue* verse count location between folios 297 and 298, and the Golden Section between folios 305 and 306. All three of these locations are in the *Voir Dit*, revealing its centrality in the ordering scheme. The content highlighted in these locations relates to and expands upon the ideas presented in the *Prologue*, making explicit connections that are meant to be meditated upon. The complete matrix of these connections displays Machaut’s poetics of ordering. Each location is precisely understood as the opening between two folios. Highlighted content placed at the location either straddles the opening or is in proximity to it. These three locations have direct associations spanning the whole content of the manuscript, from the first folio of content to the last, and, considered together, they provide a conceptual frame for the rest of the ordering scheme.

**The Centre of the Whole Manuscript**

The centre of the foliated section is between folios 247 and 248 (CCXLVIIIr).\(^6\) Letter 15 of the *Voir Dit* spans the folio opening. It is one of the shorter of the total of 46 letters but contains important clues to the ordering scheme. The letter is from Guillaume to Toute-Belle, his beloved. In the first words across the page opening, at the top of folio 248, he tells how he is suffering because he just missed crossing paths with her, and is imploring her, “please think how I can see you; otherwise, I’m dead” (*liez penser comment ie vous puisse veoir ou moy mort*).\(^7\) The words “*liez penser*” are significant, *lier* meaning to bind, and *penser* to think. In the context of the letter, Guillaume is imploring her to consider a way but “binding thought” is an appropriate allusion to the limits of the text within the manuscript as expressed in the very centre. This is substantiated by the two words that frame the opening: *weil* | *liez*—*weil* meaning desire or will. There is even a palindrome in these

\(^6\) 494 folios halved equals 247. The centre is between the opening of folios 247 and 248.

two words, in their last and first three letters respectively: *weil* | *liez* (wish | bind). The text in this central location possibly alludes to Machaut’s desires as being represented in the limitations he set for his work in the form of the manuscript and even recalls the index’s rubric: “Here is the ordering that Guillaume de Machaut wishes (*wet*) that there be in his book.”

The idea of the threat of death has implications for the reader. As with the form of the *Voir Dit* itself, which has been recognized by scholars as “unstable,” especially because the prose letters are chronologically out of order and the narrative is inexplicably augmented, the reader’s engagement with the formal cause of the manuscript enacts the potential in him or herself to have his or her own form changed. Giuseppe Mazzotta, in discussing Petrarch’s use of Narcissus in one of his poems, notes that “whatever authentic self-knowledge is possible, it is equivalent to death.”8 He goes on to say that for Petrarch metamorphosis means that no form is ever stable but is always moving towards another form—and I would add, towards its final form.9 I think Machaut is referring to a similar idea here. If the reader is to recognize the form and reduce the potency to act in himself, he will have to die to some part of himself that prevents him from the journey. This is the process of reading that leads to the ascent of the soul.

These ideas are substantiated by a textual allusion that frames the whole manuscript. Toute-Belle’s honour is at stake, as Guillaume expresses in the letter. He goes on to vow that God will not let him live if he dishonours her—recalling the warning in the *Prologue* to not disparage ladies—and he will not do so as long as he lives (*tant comme je vivray*). This phrase, *tant comme je vivray*, is the central clue to the centre of manuscript adumbrated by the first line of this folio (which appears ten lines later on folio 248), with its warning of impending death. The phrase implies a temporal state, the moment before death where he should avoid dishonouring his beloved. In one sense, any dishonour that he has in himself must die if he is to see his Lady. Dishonour prevents him from finally seeing her and remaining with her. This is why Guillaume never remains physically with Toute-Belle in the narrative. The story is a catalyst for the union to happen in the reader, in the sense that the reader cannot be in the presence of God and also have anything in him- or herself that may dishonour God, reflecting in another sense the idea of purgatory. There is also another sense of dishonour, which has to do with how Machaut represents his beloved in what he writes. This is the scandal of his poem *The Judgement of the King of Navarre*, where Happiness accuses Machaut of disparaging ladies in his poems. Likewise, the phrase is used in the refrain of Machaut’s ballade 24,

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9 Ibid., 66.
Tres douce dame: Tant com je vivray, sans meffaire, which translated literally is “as long as I will live without mis-making.”¹⁰ Meffaire, with its connotations of harm, error or doing something incorrectly is something that Machaut wishes to avoid in composing about ladies. Yet in his works he errs, and the manuscript itself expresses this, most evidently in the reverse bound Prologue bifolio but also in many other ordering scheme locations, as we will see, that the reader must correct in his or her mind.

*Tant comme je vivray*: Machaut and the *Poire*

There are reasons to believe that Machaut knew the *Poire* and even imitated some of its structural ideas. In chapter three, I discussed the central verse of *Poire*’s pivotal folio 28: “For as long as you will live” (*A toz le jorz que vos vivroiz*). I argued that this verse about the temporal existence of the Lover alludes to the physical limits of the manuscript. Machaut expands on this same idea in A; he uses the phrase “as long as I live” (*tant comme je vivray*) to form a scheme that encompasses the whole manuscript. The phrase appears in the *Voir Dit* at this central location in the manuscript, but it is also ubiquitous across the manuscript in specific structural places. The phrase has been recognized as important to Machaut; Leach has noted its use in the centre of an ordering in the ballade section, and Albritton has discussed its use in the lais but it has not been recognized as a significant structural signifier in Machaut’s oeuvre, particularly for its role in A.¹¹

The other important locations of this phrase are at the very beginning and ending of the manuscript. It first appears in the refrain of Guillaume’s ballade response to Love on the first folio of poetic text in the manuscript, folio D’ of the *Prologue*: “By my virtue, as long as I live” (*A mon pouoir, tant comme ie vivray*, v.94). It is also the refrain of the final item in the manuscript, the virelai *De tout sui confortee* (V38), on folio 494’ (CIII.XXIII.XVII / 502’): “As long as I live” (*tant com ie vivray*).¹² The phrase delineates the beginning, middle, and ending of the entire manuscript.

The few verses before the final statement of the refrain in the ballade on D’ express the same sentiment as Guillaume does in the centre of the manuscript, referring to the lady’s honour:

¹² The folio number reflects the position of the folio, not considering the paper index that is inserted between this folio (494) and the rest of the manuscript.
In his response ballade to Nature on folio E, Machaut echoes this refrain, rather expressing the idea in the subjunctive mood: “For as long as you please that I should live in this world” (Tant qu’en ce mond vous plaira que je vive, v.36). His life is in Nature’s hands; he is in an unsure and speculative state while under the orders of Nature. The future indicative of his ballade to Love has a sense of hope, that he has the power to overcome the order of Nature. This idea follows because Love has just given him the gift of Hope (Esperance) to do just this.

De tout sui comfortee (V38), on folio 494v is in the voice of the beloved. The refrain makes the manuscript cyclical: the last virela, by the beloved, continues to the beginning ballade by Love in the Prologue, then to Guillaume’s response ballade. Love is placed between the final song of the beloved and Guillaume’s first poetic utterance of the manuscript. Love’s refrain binds them together, “With Sweet Thought, Pleasure, and Hope” (En Dous Penser, Plaisance, et Esperance, v.84). Love completes the cycle, and this sentiment is expressed by the beloved in the virela:

Li qui trop plus m’a amee
Servi, gardee, honouree
Que nulz, bien le scay

He who has loved me so much
Served, guarded, and honoured me
More than anyone; I know it well.

At the end of the manuscript, the beloved announces that Machaut has completed his task, he has persevered and honoured his beloved in the creation of his love poems and songs. This refrain structure is also evidence that the reverse binding of the Prologue bifolio is intentional, because the first folio as it is currently bound has the same refrain as the last folio of the manuscript.

The lai section illustrates another possible ordering that mirrors the cyclical structure of the manuscript. Tant com vivray appears first in verse 8 of the first lai, Loyaute que point ne delay and in the last lai to appear in the index’s list, Pour vivre ioliement. This phrase appears seven times in seven separate lais. Albritton has noted that vivray appears only these seven times. He says, “This would seem to be a conscious choice, as there are many first-person future constructions used throughout the texts but this common phrase seems to be marked out for special consideration.”

14 Albritton, “Citation and Allusion,” 229.
Albritton argues that *Pour vivre ioliement* is Machaut’s last lai and is a retrospective of his lai writing.\(^{15}\)

Because this phrase frames Machaut’s life’s work in lais, with the last in the list being a retrospective, there is an ordering based on his mortality in the lai section. It might not be a coincidence that *Un mortel lay* appears in the centre of the lai section—the 12\(^{\text{th}}\) of 22.\(^{16}\) The last verse of the first lai of the section also reveals the theme: “For my life and my lai I bring to an end” (*Car ma vie et mon lay define*, fol. 369v / CCCLXIXv).\(^{17}\) What further suggests this structure is that the lai from *Jugement Navarre*—*Qui bien aimme* (*Lay de Plour*)—was moved from its place in the index, right after *Un mortel lay*, to the end of the lai section in the final ordering. This is significant because it is in the Beloved’s voice and the subject of the lai is the mourning of her lover’s death. She also mentions the Lover’s impeccable honour in a few verses (vv. 69, 76, 199). The first and last lais, according to the index, represent the lover’s mortal existence as delimited by the phrase, with the addition of the beloved’s mourning lai at the end of the section, after he is dead. The last verse of the *Lay de Plour* reveals the anagogical goal of the section, the pinnacle of the ascent: “That we should be [entered into] the book of life” (*Qu’en livre soiens de vie*). There is a parallel between the structure of the whole manuscript and this structure in the lai section; the Lover’s life ends at the end of the manuscript, and the goal of recording his life and that of his Beloved’s is so that they will be “entered into the book of life.” Significantly, the Beloved is the last to sing in both places.

A final point about these first and last lais, which mirror the greater ordering of the manuscript, is that they are a quotation of the first and last refrains appearing in the *Poire* manuscript. The first lai, “Loyalty that does not delay” (*Loyaute que point ne delay*), recalls *Poire*’s first refrain, “…Disloyal heart, I defeated you too late” (*...cuer desleaus, a tart vos ai veincu*). The clearest quotation, though, comes in the first verse of the last lai—“Whoever loves well forgets slowly” (*Qui bien aimme a tart oublie*, C.III.X / CDXv)—which is almost identical to the *Poire*’s

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15 Ibid., 172, 234.
17 Huot discusses the theme of the death of the poet in her penetrating study on the lais in manuscript C, which are in an ordering that is retained in *A*. Huot, *From Song to Book*, 260–272.
final refrain on the last page—*Qui bien aime a tart oublie* (f. 83v). This is further evidence that Machaut knew the *Poire* manuscript and its hidden ordering scheme.¹⁸

The Second Location: The *Prologue* Verse Total

The second location is the folio in the manuscript that corresponds with the total number of verses in the *Prologue*. This is location is part of the ordering scheme of the whole manuscript because it is signalled by the total verse count of both sections of the *Prologue*. The total number of 298 verses corresponds to folio 298 (CC.XXIII.XVIII / CCXCVIII†), which is also in the *Voir Dit* and is located between the centre of the manuscript and the manuscript’s Golden Section. This is the folio-opening of the Fortune’s wheel dialogue between folios 297 and 298. The image of Fortune’s wheel depicted here, in combination with the poetical text, is another puzzle that operates similarly to the *Prologue* bifolio.

The description of Fortune’s wheel covers two folios. As with the *Prologue* bifolio, the reader must turn these two folios back and forth to decipher the enigmatic design in the form and content. The two page-turning constructions in *A*—the *Prologue* bifolio and these two folios on Fortune’s wheel—correspond numerically. The association of the *Prologue* with Fortune’s wheel suggests that the process of reading through the manuscript is fraught with difficulty and may lead to the reader’s failure. Machaut provides a solution on these folios for the vagaries of Fortune, and by allusion, for the difficulty of navigating the manuscript.

A codicological anomaly marks this important location in the ordering scheme; there is a strip of parchment glued between folios 297 and 298 which spans the top half of the manuscript. This is the stub of a folio insertion containing 32 verses that followed directly from the verses on folio 297 and continued on to folio 298. Unfortunately, this folio, which was not included in the foliation, was cut out at some point (figure 7.1).¹⁹

¹⁸ There are many parallels between Machaut’s work and the *Poire*, making this a potentially fruitful area of study. For instance, the central scene of the *Poire*, when Sweet Thought gives the Lover’s heart to the Lady, is strikingly similar to the central scene in the *Voir Dit* when Guillaume and Toute-Belle come together under the cloud of Venus.

¹⁹ The missing fragment is in a collection of fragments at the Bibliothèque nationale de France (BnF, NAF 11198, fol. 26). Earp, *Guillaume de Machaut*, 90.
Earp has suggested that this added folio was a correction of a scribal eye-skip of 32 verses but I argue that it was an intentional choice by Machaut and was meant to serve as a signal or bookmark to this significant location in the ordering scheme and its direct relationship to the *Prologue*, and also to create a codicological structure that amplifies the act of page-turning. This would certainly be apt for a poetical scene describing the effects of the turning of Fortune’s wheel, and of wheels within wheels as the image depicts.

There is a marginal image above the miniature of Fortune and her wheel on folio 297r that is an allusion to the idea of hearing found in the *Prologue*: a grotesque figure with large ears placed between two dragons (Figure 7).
McGrady has noted that this figure is a common image that refers to the interpretive potential in the material presented, and a cue for the reader to determine its meaning through “hearing” it.\(^{20}\) Machaut uses the idea of hearing here in a similar way to the *Prologue*, making a connection between the two main locations in the manuscript that were designed for concentrated study.

Similar to the error of the *Prologue*’s reverse bifolio, there is an error on these folios that alludes to another type of puzzle. It is found in the miniature depicting Fortune’s wheel on folio 297\(^r\) (figure 7.3). Fortune’s main wheel has four wheels within it. All five wheels have a sentence written on them in Latin. In the accompanying poetry, Guillaume describes in detail the contents of each wheel but he gets the ordering of the wheels wrong by switching the description of the small wheel in Fortune’s left hand for the greater wheel in which the others are enclosed.\(^{21}\) I argue that this is not the result of a simple scribal error because there is a complex pattern of meaning to be found in it. The intention behind the “error” becomes more obvious when we recognize that the Latin source he is quoting for his description of Fortune is fictive—Titus Livius’s *Fulgentius*.\(^{22}\) In addition, this is one of the locations where Avril suggests that the Latin text is in Machaut’s own hand.\(^{23}\) Because of

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\(^{20}\) McGrady, *Controlling Readers*, 165. She also points out several other details of the folio’s layout and content that show it to be carefully constructed to provide an interpretive frame for the content on Fortune. Machaut’s admirer and contemporary, John Gower, uses hearing, or his ear (*Min Ere*), in the *Confessio Amantis* in the sense of “hearing” the text. For a discussion of Gower’s use of “hearing,” see James Simpson, *Sciences and the Self*, 254–5. For my discussion of the idea of hearing, see chapter two above.

\(^{21}\) I argue that Guillaume gets the image wrong in the poetic text as opposed to the text in the image being copied wrong because, in the poetry, he says he is describing the image and even mentions that the text is in Latin (vv. 8278–85). This is another example of error, though in this case Machaut reveals error through the character’s own misunderstanding of a text he has read. Palmer notes the discrepancy here, though implying rather that the Latin notes do not agree with the text. Leech-Wilkinson and Palmer, *Le livre dou voir dit*, 747, before 8262.

\(^{22}\) Chaucer also uses a fictive Latin source in a similar manner in *Troilus and Criseyde* (II.18). It would be worth investigating this idea in relation to Chaucer’s use of the phrase “if I konne” and Machaut’s *A mon pooir, tant comme je vivray*. It appears that Chaucer is imitating Machaut here.

\(^{23}\) Avril, “Manuscrits enluminés,” 131–2. There are other “corrections” at other proportional locations that also appear to be in this same hand, which I will discuss below.
the location’s significance to the ordering scheme and its codicological complexity, it can be imagined that Machaut took special care in its realization. His own hand hints at the puzzle on which this section is ordered.

Figure 7.3. *Voir Dit*. Fortune’s Wheel image (A, fol. 297r, detail)

The text on the first small wheel (the one in Fortune’s left hand) and the encompassing “fifth” wheel are switched. The text on the fifth wheel is: “I flow, I depart; such is the game to which I give myself” (*Affluo discedo talis ludus cui me do*).24 In the accompanying poetry, Machaut exchanges this line with the text on the wheel in Fortune’s left hand: “Determine what I am and when you know spurn and flee me” (*Quid sum discerne cum sciveris me fuge sperne*).25 These two sentences suggest that there is a *ludus* or game to be discerned in the image and related poetry, and this hint has not yet been recognized in scholarship. There is more to the puzzle than what I will present here but I will examine one element that is important to the greater ordering scheme of the manuscript and the ascent of the reader.

25 Ibid.
There are two main sections to the accompanying poetry: the first is Guillaume’s description of the five wheels (vv. 8278–8311) and the second is his personal response to the message on each wheel (vv. 8312–8423). The couplet that introduces these two sections is a subtle cue:

8276  Et qui peut au moien venir  And whoever can come by the middle way
8277  C'est le plus seur a tenir  This is the surest to hold to.

If the reader follows this cue by looking to the middle of both sections, he or she will find an important clue. The middle of the first section reads (in reference to Fortune):

8294  La pensee aveugle et enorte  I make thought blind and encourage
8295  Que damer son dieu se deporte  A man to give up loving his God.26

The middle of the second section reads (in reference to Toute-Belle):

8367  Et sa douceur mamonnestoit  Her sweetness encouraged me
8368  Dentroubler mon creatour  To neglect my Creator.27

These centres are located in the descriptions of the third circle, which Fortune holds in her right hand:

*Exequentem ne diligat omnipotentem*

I cut off my mind so that it does not cherish the all-powerful.28

The main effect of Fortune’s wheel on Guillaume is to make him neglect God, and this warning is an allusion to the ascent by the middle way, which is the equivalent to *Fauv’s droite voie*. He blames Toute-Belle for his neglect of God and equates her with Fortune. This is not a satisfactory solution because, recalling the warnings of the *Prologue*, Machaut must not disparage ladies. Machaut is also making the allegorical connection between the love relationship gone wrong and the thwarting of the ascent of his soul to God. The solution to the puzzle requires a close reading of the extended section on Fortune, which concludes on folio 303v.29

The end of this section on Fortune has another depiction of her and her wheel, this time with the addition of five virgins and five fountains (folio 301v / CCCIv). In the accompanying poetry, a messenger sent by Toute-Belle corrects Guillaume’s accusation by reversing the charge and equating

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26 Ibid., 566–567.
27 Ibid., 570–571.
28 Ibid., 565.
29 It is often the case that proportional locations pointed to by the *Prologue*’s ordering scheme involve the ordering location’s surrounding context. The proportional location here points to the beginning of a section extending to 306r. The centre of the music section also does this, as I will discuss below.
him with Fortune. In the explanation of the third fountain—and in relation to the third wheel in the first image—he accuses Guillaume of slandering Toute-Belle:

8836   Mais vous vous estes desenflez   But you have deflated yourself
8837   En parlant moult dивersement   By speaking very contrarily
8838   De toute belle et rudiment   And rudely of All-Beautiful

He has failed at his task to honour ladies and to be careful not to disparage them. Structurally, the neglect of the lady, as expressed in this third wheel section, is equated with the neglect of God in the previous section’s third wheel. In the explanation of the fifth fountain, Guillaume is told:

8856   Quamours qui est la droite enseigne   That Love, who is the true sign
8857   Donneur, sest toute esvanuye   Of honour, has completely withdrawn
8858   De vo cuer et se nest partie   From your heart and departed.

The section on the fifth fountain, which describes how the fountain’s flowing waters depart through evaporation (v. 8770), is an analogy of Love departing from Guillaume’s heart. This departing is what makes him a sad and unhealthy man. Without Love, Machaut’s soul flows out from the fountain (God) without the power to flow back, and this is a poetical representation of the Platonic ascent and descent of the soul. If we recall the Prologue, the power of Orpheus’s music to make things flow backwards suggests that the power of music is the solution to Machaut’s conundrum. Likewise, the description of the fifth fountain recalls the initial signal in the main or fifth wheel of the Fortune image on folio 297r: “I flow, I depart; such is the game to which I give myself” (*Affluo discedo talis ludus cui me do*). The replacement of this line in the accompanying poetry with the line telling the reader to determine who she is and flee her suggests that the solution is found at the very end of this extended section on Fortune, and in these verses.

In the end, Toute-Belle’s messenger says that it is rather Guillaume who is like Fortune and tells him he acts like a woman (v. 8782). He is too easily overcome by emotion, loses his memory, and descends into sadness. Here we recall the warning in the Prologue of the sad man who cannot compose and the lady who rejects such a man. In the act of accusing Toute-Belle of being like Fortune, and thus dishonouring her, he himself becomes subject to Fortune. He has not held to the middle way in his emotional response to his beloved. Toute-Belle is an exemplar of stability and Machaut must not project himself onto her through excessive emotion; rather God, Love and Venus must guide Guillaume on the way of truth (*voie de verite*, Letter 46), as Toute-Belle says following this scene and in the last letter exchange of the *Voir Dit*. Guillaume finally recognizes Fortune within himself in certain of his own behaviours, and so he flees her. This brings us directly to the end of the
*Voir Dit*, which contains the next proportional location of the whole manuscript—the Golden Section.

The Golden Section of the Whole Manuscript

The Golden Section of the foliated section is between folios 305 (CCC'v) and 306 (CCC'vI). Folio 306 is the last folio of the *Voir Dit* and contains the final 26 verses, 24 of which are the epilogue. The precise correspondence between the end of the *Voir Dit* and this proportional location is further evidence that the *Voir Dit* was written to fit the ordering scheme of the manuscript. Machaut appears to have imitated *Fauv* in this proportional location. At the same location in *Fauv*, there is a rhyme scheme on *-corde*, with the final rhymed verses on *acorde* and *descorde*, terminating at the manuscript’s Golden Section. Machaut exaggerates *Fauv*’s design by anticipating the location with a twenty-verse rhyme, or very near rhyme, using *-corde*. To highlight the location explicitly, he places the two cognate words straddling the Golden Section opening, and referring to Toute-Belle’s song (figure 7.4):

<table>
<thead>
<tr>
<th>9068</th>
<th>Questre ne porroit <strong>descordee</strong></th>
<th>[Her song] could never be at odds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fol. 306</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9069</td>
<td>Eins est tousis en <strong>acordanse</strong></td>
<td>But is rather always in agreement</td>
</tr>
</tbody>
</table>

Figure 7.4a. *Voir Dit*. Last couplet of the folio (A, fol. 305v-b, detail)

Figure 7.4b. *Voir Dit*. First couplet of the folio (A, fol. 306r-a, detail)

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30 Golden Section: \( x \) divided by 494 equals 89 divided by 144. \( x \) equals 305. Thus, the Golden Section is in the verso-recto opening of 305 and 306.
In possibly the funniest scribal “error” in the manuscript—and the only one on the folio—the word *acordanse* is misspelled *acordandanse*. This “error” highlights the ordering scheme location and with a cool sense of irony expresses “discord” in the copying of “*acordanse*.” The location in the manuscript that symbolizes perfect proportion and agreement in the ordering is disrupted by the very informing word’s misspelling.

In the extended rhyme leading up to the Golden Section, Guillaume tells how he has overcome his descents into an unhealthy state due to his extreme responses to love. In one sense, he reiterates here the idea of *liez penser* that he placed at the centre of the manuscript. The idea of binding is a recurrent theme in the ordering scheme of the whole, and this is similar to the *Poire*, where Tibaut is locked in Love’s tower:

<table>
<thead>
<tr>
<th>Line</th>
<th>French</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>9059</td>
<td><em>Et pour ce encore recorderay</em></td>
<td>And furthermore, I will still recall</td>
</tr>
<tr>
<td>9060</td>
<td><em>Briefment ce qua recorder ay</em></td>
<td>Briefly what I must remember;</td>
</tr>
<tr>
<td>9061</td>
<td><em>Comment toute bele encorda</em></td>
<td>How Toute-Belle bound</td>
</tr>
<tr>
<td>9062</td>
<td><em>On cuer quant a moy sacorda</em></td>
<td>My heart when she won me over,</td>
</tr>
<tr>
<td>9063</td>
<td><em>Ot le trehy a sa cordelle</em></td>
<td>Drawing it with her cord</td>
</tr>
<tr>
<td>9064</td>
<td><em>Par le noble et gentil corps delle</em></td>
<td>By way of her noble and lofty person</td>
</tr>
<tr>
<td>9065</td>
<td><em>En une chanson recordant</em></td>
<td>While repeating a song</td>
</tr>
<tr>
<td>9066</td>
<td><em>Dune vois belle et accordant</em></td>
<td>With a voice beautiful, reconciling</td>
</tr>
<tr>
<td>9067</td>
<td><em>Et si doucement acordee</em></td>
<td>And so sweetly harmonious</td>
</tr>
<tr>
<td>9068</td>
<td><em>Questre ne porroit descordee</em></td>
<td>That it could never be at odds</td>
</tr>
<tr>
<td></td>
<td>[Golden Section]</td>
<td></td>
</tr>
<tr>
<td>9069</td>
<td><em>Eins est toudis en acordanse</em></td>
<td>But is rather always in agreement.</td>
</tr>
<tr>
<td>9070</td>
<td><em>Mais tout passe quant son corps danse</em></td>
<td>She surpasses all the more when her body dances.</td>
</tr>
</tbody>
</table>

Machaut excitedly recalls the solution to his unhealthy state, a representation of the *Prologue’s* warning to not be a sad composer, by remembering—and in a sense, writing down—how Toute-Belle bound his heart to hers “by way of her body” (*corps*) by singing a song. He must submit to his beloved and receive the mortal wound of suffering that comes from not being able to be in her presence, while also knowing that her body, though far from him, will paradoxically affect the cure. This paradox is a metaphor that works on two levels: on that of the manuscript and that of Christ. In terms of the manuscript, he is able to “bind” the story within the limits of the manuscript by submitting to Toute-Belle’s binding of his heart. The “errors” at the limits of the manuscript—represented at the proportional locations—are the wounds of suffering resulting from the difficult act of accurately recording the story in the manuscript (without *meffaire* or *contrefaire*), and also serve...
as the signs of suffering caused by being apart from Toute-Belle. The suffering causes him to forget, or rather not remember perfectly, and this is an ongoing concern of Guillaume’s throughout the *Voir Dit*. He has written down the best description he can from memory, and this is what he has to remember her by; but it is not sufficient. He suffers from not being able to see her in person. His cure is her “noble and lofty body,” which sings a song that is harmonious and reconciling. In this sense, her body is the musically proportional and well-ordered manuscript, the ends of his labours, which binds things together in agreement, reconciling and bringing into harmony the diverse items. The song he “hears” is the musical ordering of the manuscript that “binds” his description of Toute-Belle in a way that affects the cure. This idea is fully realized at the last location in the ordering scheme, which reveals that the form ultimately alludes to Christ. The reader’s cure is the wounded body of Christ. The reader may read about him but, in a sense, is far from him until he or she meets him in Paradise. For the reader, faith comes by hearing, and “hearing” the ordering scheme with its “wounds” is a poetical representation of meditation on Christ’s Passion, as was first represented in the Prologue miniatures. Christ’s Passion reconciled the world to himself, just as Toute-Belle’s body, and by allusion the ordering scheme, reconciles and brings everything in the manuscript into harmony. This is the idea of *discors concordia* in its theological dimension.

The epilogue following continues the theme of the ordering scheme, with the concluding verses describing the final stages of the ascent:

| 9089 | Eins seray siens iusque a la fin | Rather I will be hers right to the end. |
| 9090 | Et apres ma mort de cuer fin     | And after my death, with a pure heart  |
| 9091 | La servira mes espris            | My spirit will serve her.              |
| 9092 | Or doint dieus quil ne soit peris | Now may God grant that it does not perish |
| 9092 | Pour li tant prier quil appelle  | And prays so much for her that He calls |
| 9093 | Son ame en gloire toute belle    | Her soul to Paradise, All-Beautiful.   |

Machaut describes what will happen after his death, after “*tant comme je vivray*”; he will continue to serve Toute-Belle through prayer, with the hopes that her soul will ascend to Paradise. Structurally, the end of the *Voir Dit* parallels the end of the whole manuscript and the lai section; with his death, and with the beloved singing the last song—a rondeau immediately before the extended rhyme leading up to the Golden Section. The final verse suggests the ascent into the ineffable, beyond the bounds of human language depicted in the manuscript. Similar to *Fauv*, there is blank folio space after the Golden Section location. Here, it is a full two-and-a-half folios to the end of the gathering. The goal of the ascent is finally and explicitly revealed in the final Golden Section of the manuscript by a scribal “error,” which highlights Christ’s eternal kingdom, Paradise. There is a consistent theme
between the centre and Golden Section locations—the tension between mortality and hope of the afterlife and love’s role in this dynamic. This same theme is repeated in the other locations as well, with added shades of meaning.

7.2 The Ordering Scheme of the Narrative Section—Centre

The narrative section is on folios 1 through 366. Its centre is between folios 183 and 184 (C.XXIII.III / CLXXXIV). The folio proceeding from the centre, 184, is equal to the verse count of the second section of the Prologue. Because of the precise proportional design of the manuscript, it is likely that Machaut determined the verse count of the Prologue from the proportions of the foliated section of the manuscript. A scenario can be imagined where Machaut designed the narrative section on the specific number of 366 folios and conceived the second section of the Prologue on the proportions of the narrative section (184), from which the proportions of the Prologue’s first section were derived by a Golden Section calculation. These proportional relationships result in the total number of 298 verses in the Prologue, which is also the folio number for Fortune’s Wheel in the Voir Dit. These complex numerical correspondences show just how deeply integrated the Voir Dit is with the project of ordering the whole manuscript.

There is a very minor “error” to highlight this location to the reader, so minor as to seem insignificant. But it is replicated in the narrative section’s Golden Section as well, and with a more pronounced result, as I will discuss. The foliation on the two folios straddling the centre was “botched.” Folio 183 was written as 184, then scraped to read 183; the error is obvious as it is poorly scraped. Folio 184 was copied correctly but the first of the single digits, the same that was scraped on the previous folio, is highlighted with an extra thick line (figure 7.5).

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31 The narrative section’s 366 folios halved equals 183. The middle is the verso-recto opening between folios 183 and 184.
32 Golden Section: x divided by 184 equals 89 divided by 144. x equals 114. 114 is the Golden Section of 184 and the number of verses on the Prologue bifolio.
To point out this error may seem like nitpicking, but it turns out to be a type of scribal signal to the reader of the ordering scheme of the narrative section, as will become apparent in the discussion on the Golden Section.

The centre of the narrative section is located in the balades non chantees, which is the other item that is deeply integrated in the ordering scheme. The ballade Bien me devroit d'aucuns dous mos refaire (LO 42) is copied across the centre of the opening and the refrain of the first strophe is at the top of 184r (figure 7.6):

Cent fois pour li miex morir ameroie I would love to die more than a hundred times for her

In this ballade, the lover expresses his reluctance to write more words about his beloved because it will make him discouraged and bitter; the process of writing is painful and makes him suffer. If he receives joy from God, though, he will be able to suffer through it without wrongdoing (meffaire). He would endure the suffering of writing more words for her and in the process “die more than one hundred times for her.” Her gracious countenance would help him to live through this “dying” (vivre en morant). Several of the main themes already discussed are expressed in this ballade. The idea of living through “dying” is even more explicit here; in terms of the reader’s experience, his or her reading of more words leads to the “suffering” of attempting to understand the manuscript without misunderstanding, and this even involves working through its meffaire or errors. The reader just
needs joy from God to perform the task. When he or she has an experience of “dying”—where an obstacle to understanding is removed from the mind—this experience brings about a clearer picture of the lady’s countenance and this is what helps him or her through the process. Machaut expresses this idea in the Prologue; that, if we see it from the perspective of the reader, he or she can improve his poem a hundred-fold by impressing upon him- or herself the sweet face of the beloved (vv. 170–80).

The centre of the narrative section is part of a larger ordering scheme that connects the balades non chantees not only textually but also proportionally to the Voir Dit. Bien me devroit is the 42nd lyric of the balades non chantees. The 42nd lyric from the end (LO 227, on folio 208r / CCVIIIr) is also the second of two ballades from the Golden Section of the narrative section, Amours, ma dame et Fortune et mi oeil, which we will look at in the discussion of that location. This suggests that Machaut augmented the number of items in the balades non chantees that were copied in Machaut’s earlier manuscripts for the purposes of realizing this symmetrical scheme. The items adjacent to this ballade are also part of the scheme:

| LO 227    | Amours, ma dame       |
| LO 228    | Ce qui contreint mon cuer à toy amer |
| LO 229    | Plourez Dames, plourez vostre servant |
| CP 2      | Deus choses sont qui me font a maritre |

The placement of Amours, ma dame as the 227th poem of the balades non chantees, corresponds to the foliation of the Golden Section where it is also placed in the Voir Dit (fol. 227). It is followed by the ballades Ce qui contreint mon cuer à toy amer (LO228) and Plourez Dames (LO229), the latter of which is also placed at the Golden Section. The complaintes that were included in the balades non chantees in previous manuscripts were removed to make the ordering scheme of this section work. But Machaut left one—Deus choses sont qui me font a maritre (Cp2)—directly after these ballades and possibly as a signal to this proportional location. The ballade Ce qui contreint is metrically equivalent to both Plourez Dames and Amours, ma dame, and this is likely one of the reasons for its inclusion between the two ballades. The equivalency allows for it to be performed with Plourez

33 Comparing the order in the balades non chantees between A and the earlier MS Vg is instructive. Both collections are close in their orderings but the adjustments that were made show Machaut’s concern for the specific ordering in A. Machaut had the complaints removed from A’s balades non chantees, starting at LO 221, replacing them with ballades and rondeaux. The locations of Amours, ma dame and Plourez dames were adjusted to their positions in A to fit the numerical correspondences. For the details on the balades non chantees ordering in Machaut’s MSS see Earp, Guillaume de Machaut, 243–255.
Dames music, which is recorded in the music section. There are 184 poems between the 42nd and 42nd from last poems, corresponding to the folio number of the centre location and showing the mathematical construction of the balades non chantees to be designed in relation to the ordering of the narrative section. This precise ordering is evidence that the total number of lyrics in the balades non chantees was determined by the ordering scheme of A, most evidently in the ordering built on the 42nd and 42nd from last poems. The major adjustments and additions to the balades non chantees from previous collections start only six items before the 42nd from last poem, at LO 221. The addition of items to a total of 268 allowed for the 42nd and 42nd-from-last lyric’s symmetry, the correspondence of the 42nd-from-last lyric to its position as the 227th poem, and the number of 184 lyrics between the two symmetrical lyrics. It is a precise mathematical ordering that also corresponds mathematically to the narrative section’s Golden Section location.

The Narrative Section’s Golden Section

The Golden Section of the narrative section is in the Voir Dit, between folios 226 and 227 (CCXXVII). The top of folio 227 contains the end of Letter 3, which is Toute-Belle’s response to Guillaume’s gift to her of music. This gift is the first piece with music (recorded in the music section) and the first ballade of the Voir Dit—Plourez Dames, plourez vostre servent, followed by the ballade Amours, ma dame et Fortune et mi oeil. These two gift ballades, which we observed in the ordering scheme of the balades non chantees, appear on folio 226 (226/ CCXXVII). The foliation on 226 is written as 227 (“CCXXVII”); the following Golden Section folio 227 is correctly foliated. This foliation “error,” which is the same type of error as that at the narrative section’s centre, is significant. As noted earlier, Amours, ma dame is the 227th item in the balades non chantees. The foliation of the folio this lyric appears on in the Voir Dit is “corrected” to correspond to its location in the balades non chantees. This numerical correspondence is a hint to the ordering scheme, and it is made by this foliation “error” and by the planning of the narrative of the Voir Dit to

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34 They all share the structure of eight-verse strophes and a verse syllable count of 10/10/10/7/10/10/10. The performance of these two lyrics to the same music is suggested in the reference to singing both of these lyrics in verses 607–608 of the Voir Dit. See Leech-Wilkinson and Palmer, Le livre dou voir dit, 715n607–8. Ce qui contreint is also based on the idea of a long delay (longue demeure) common to the Poire narrative and in A but this ballade’s relevance to its context in this location will not be examined here, likewise for Deus choses sont qui me font a maritre (Cp2).  
35 226 minus 42 equals 184.  
36 Golden Section: x divided by 366 equals 89 divided by 144. x equals 226. Thus, the Golden Section is in the verso-recto opening of folios 226 and 227.  

205
accommodate these ballades at this specific location. This is further evidence of the depth of integration of the *Voir Dit* in the precise proportional ordering of the manuscript.

Leach has noted that there is a confusion here between the placement of these ballades and the narrative surrounding them.\(^{37}\) At this point in the story, Guillaume has healed from the sickness he had at the beginning of the story due to Toute-Belle’s intervention but he sends this ballade of his suffering, *Ploures dames*, after his recovery. After the second letter he sends to Toute-Belle, in which he claims he is better, he appears to have some sort of relapse, obscuring the purpose and placement the ballade in the narrative. Leach notes that this confusion has “fueled questions about the truth of the *Voir Dit* and the carefulness of its copying.”\(^{38}\) I think the confusion around this section is due to two things. First, the *Voir Dit* must be understood in the light of the ascent for its story to make sense; understanding the allegory in this way clarifies these confusions because there are different states Guillaume goes through that map the development of his relationship to suffering, i.e., before and after meeting Toute-Belle (this becomes more clear to the reader through the course of the ordering scheme and is the didactic thrust of the ascent). Also, these ballades are precisely placed in the proportional ordering scheme; the narrative flow must conform to the precise numerical requirements of the ordering scheme and this causes tension in the narrative, as it does in this location. The placement of the ballades is a case of extremely careful copying as opposed to carelessness or laziness.

In *Plourez dames*, Machaut laments that he is sick and near death because of his dedication to the honour of ladies. He is going to die, and so he offers up his heart to his Lady, his soul to God, and his body to the worms. He asks God and ladies to attend to him so he can recover. This ballade, which addresses God, contrasts with the following ballade, which addresses Fortune. In *Amours, ma dame*, he blames Fortune for his pain because she keeps his beloved away from him. The narrative in these two ballades is closely related to the Fortune’s wheel section, where Guillaume blames Fortune and Toute-Belle for making him neglect God. Because this is early in the story, he has not yet come to the mistaken conclusion that Toute-Belle is like Fortune.

The text that crosses the Golden Section opening contains Toute-Belle’s response to Guillaume’s message in the previous letter that he is feeling better: “Please write me news of your good health” (*Sil vous plaist a moy escrire nouvelle de vostre bon | estat*). The split at *bon | estat*

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\(^{37}\) Leach, *Guillaume de Machaut*, 266–7.

\(^{38}\) She refers to Patrick Little’s thesis that this is a sign that “carelessness, dishonesty, and apathy are all characteristics of the authorial persona that might conveniently cover up a little laziness on the part of the author.” Ibid., 266, 267n.
substantiates the overarching narrative of Machaut’s mortal condition and the struggle he must undergo to avoid disparaging ladies while he is alive. It also underscores the confusion that Leach has noted around the status of Guillaume’s health in this place in the story. His “good health” and his *sentement* are the conditions by which he can achieve an honourable response to ladies. In the rondeau that accompanies the letter—and following it in the layout—Toute-Belle says she will become his physician and heal him:

```
735   Qua son pooir            Which by her power
736   Elle sera dou garir mire  She will nurse [you] to health.
```

Guillaume can only heal or learn about love through Toute-Belle’s gift, and this is why Guillaume is the first to receive the gift of music in the narrative, a rondeau from Toute-Belle (vv. 203–215).

The layout of the letter contains a proportional correspondence, not only with this Golden Section location but also with the following whole manuscript Golden Section already examined, which provides a foreshadowing of Machaut’s *bon estat* at the end of the *Voir Dit*. The letter is copied on exactly 100 lines. The Golden Section of the letter is between lines 62 and 63.40

```
line 62   que de oir et de chanter bons dis et            than to hear and sing good poems and
[Golden Section of letter layout]
line 63   bonnes chansons se ie le savoie bien            songs, if I knew how to do it well
line 64   faire…
```

Toute-Belle is asking Guillaume to send her more poems and music for her to hear and sing. She is learning how to improve her singing and composing from the poems and songs Guillaume sends to her. In the manuscript Golden Section at the end of the *Voir Dit*, the fulfillment of this initial request of Toute-Belle’s is realized, in that Guillaume is rejoicing that Toute-Belle’s singing has brought harmony to their relationship:

```
9066   Dune vois belle et accordant   With a voice beautiful, reconciling
9067   Et si doucement acordee        And so sweetly harmonious
9068   Questre ne porroit descordee   That it could never be at odds
[Golden Section]
9069   Eins est toudis en acordanse   But is rather always in agreement.
```

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39 Leach defines *sentement* as “emotional authenticity”: Leach, *Guillaume de Machaut*, 82. To suggest an additional shade of meaning, *sentement* is Machaut’s active ability to understand what he receives through his senses and this idea is related specifically to sight and hearing, which are frequently mentioned in his poetry.

40 Golden Section: x divided by 100 equals 89 divided by 144. x equals 62. The Golden Section is between lines 62 and 63.
In the first Golden Section location, Toute-Belle expresses a desire to sing well in the Golden Section of the letter; in the Golden Section of the whole manuscript, her singing is what brings harmony to their relationship and healing to Guillaume. This is a possible allusion to Machaut progressively ordering the manuscript according to musical proportion, the final result being the harmony and unity of all the diverse contents. When the reader reduces the ‘potentiality’ of music in the form of the manuscript to ‘act’ by turning pages, he or she learns to make the manuscript “sing,” the song of which is the harmonization of the diverse contents of the manuscript in his or her mind.

The narrative section and whole manuscript ordering schemes are complex numerical and proportional designs that span from near the beginning of the balades non chantees to the very end of the Voir Dit. The portion of the manuscript containing these items, and the items in between them, is the same portion that was scraped and adjusted in the index on folio A. It may be that because of the complexity of the ordering of this section, some adjustments were made to make this final ordering possible. The extraction of Les complaints from the balades non chantees made the ordering scheme possible in this section. Their placement, along with Le Dit de la Marguerite, between the balades non chantees and the Voir Dit was to fill the space that was left between these two main items after the proportions and relationships were set across the narrative section and the whole manuscript.

The themes in the ordering scheme of the narrative section build on the themes in the ordering scheme of the whole, providing a fuller picture of the ordering scheme and the ascent. The music section completes the picture, represents more directly the musical component of the ordering scheme, and contains the apogee of the ascent.

7.3 The Ordering Scheme of the Music Section—The Centre

The centre of the music section is between folios 430 (CIII.XXX / CDXXXI) and 431 (CIII.XXI / CDXXXI). and contains Motet 17, Quant vraie amour / O series summe rata / Super omnes speciosa (figure 7.7a). There is a mark of correction on the top left corner of folio 431. The scribe left out two verses of text and music in the triplum voice in an apparent eye-skip, which is marked by a

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41 In an additional Golden Section correspondence on folio 227, the number of octosyllabic verses on the recto side is in Golden Section proportion to the verso side. 50 verses of the recto side plus 80 verses of the verso side equal 130 verses. Golden Section: x divided by 130 equals 89 divided by 144. x equals 80.

42 The music section’s 128 folios halved equals 64. 64 folios plus the 366 folios of the dit section equals folio 430. The centre is the verso-recto opening of 430 and 431.
symbol pointing to the location where the missing lines should be and another at the music copied in
the blank staff at the bottom of the page (figure 7.7b–c).

Figure 7.7a. Motet 17, Quant vraie / O series, music section’s central location (A, fols. 431r–432r)

Figure 7.7b. Motet 17, Quant vraie / O series, mark at page-turn and pointer to the location of the
missing music (A, fol. 431r, detail)
The scribe possibly eye-skipped the two verses after the page-turn. But the first of these errant verses is the first verse proper of the folio; the previous verse is divided across the opening, so the idea that it is an eye-skip due to a folio transfer is a somewhat weak explanation. Also, it is a couplet that is missing, as opposed to a single verse or series of verses, making it a rather odd eye-skip. Considering the accuracy of the motet section’s copying, this “scribal error” is an anomaly. Earp has noted the high degree of orderliness of the motet section throughout Machaut’s manuscripts and that it never presents problems in manuscript planning. Of the many erasures, word and notation fixes, and the like in the music section—which appear to be genuine scribal errors—there is only one other instance of a correction of full verses of text and music that occurs in the same way, and it is at the music section’s Golden Section location. It is an anomalous and rather unusual “error” in the manuscript; it appears only twice in over 130 songs with music.

One of the curiosities about this “error” at the centre of the music section is that the two verses straddle the centre, by verse count, of the triplum voice—a rather fortuitous accident if it is not intentional, especially considering the generally recognized importance of the centre in medieval poetry and music:

```
14       Se puis vient autres qui bée       If then another comes who desires
15       Qu’il en fera s’aime              To make her his friend
       [centre]
16       Et celle dou tout li vée          And she forbids him entirely
```

These verses are similar to the verses in the Prologue’s greater Golden Section:

43 Earp has noted that the text was entered before the notation, making the source of this “error” at the stage of text copying. Earp, “Scribal Practice,” 177–186.
44 Ibid., 65–67.
The Prologue gives the example of the lover who has succumbed to sorrow and rage because he has been rejected. But the triplum here goes on to say that this “rejected” lover should not blame Love for this rejection but should “value her all the more” (Mais de tant plus prisie). This is the response of the lover who is not sorrowful or angry. The context of these errant verses—the complete message of the three voices and of the motet’s placement in the motet section—paints a complete picture of why these particular verses highlight the beloved’s rejection of the “other” lover.

The music section’s centre is the penultimate location of the reader’s ascent through A, followed by the pinnacle location of the music section’s Golden Section. This location is an example, like the Fortune dialogue, of important contextual relationships extending out from a proportional location. In the case of the Fortune location, the contextual material proceeds from the location. Here, the contextual material leads up to this penultimate location, in the preceding sixteen motets. This thesis is supported by Robertson’s own thesis that Motets 1–17 are ordered based on the ascent of the Lover to union with Christ. Motet 17’s placement in this significant proportional location is strong evidence that Robertson’s thesis is correct. In the light of Motet 17 as the penultimate location of the ascent, its message becomes coherent in all three voices, and anticipates the following and final ordering scheme location.

Motets 1–17 were completed by the time of manuscript’s C’s (fr. 1586) compilation, some 20–30 years previous to A’s production. This group of motets is an early example of Machaut ordering his work in meaningful ways, and they contain many of the ideas that he used to order this last manuscript of his life’s work. Manuscript A is the full and final expression of Machaut’s poetics of ordering that was likely first developed in this series of motets. It seems he developed a poetics of ordering throughout his career and certain consistent elements stand out as central to this formulation. He describes them explicitly in the Prologue, of course, in the personifications of Love and Nature, and in the allusion to the Annunciation on the first folio. The same three are in Motet 17, with a similarly veiled allusion to Mary in the tenor voice. It might be that Motet 17 shows the early development of his poetics of ordering, which he presents most fully in the Prologue. Machaut is even explicit about proportion’s role in his poetics of ordering in the first verse of the motet’s

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45 Robertson’s thesis of hidden religious meaning has been most prominently challenged by Jacques Boogaart, who has suggested that the secular content of the majority of the motets takes precedence over any ideas of religious allusion. I will discuss this in more detail below.
motetus voice: “O Order perfectly proportioned” (*O series summe rata*).\(^{46}\) Because of the many direct correspondences with the *Prologue* and the ordering scheme, the motet’s placement at the penultimate location of the ascent fits.

What further substantiates Robertson’s thesis is that she considers the motet to be the pinnacle of the ascent while acknowledging the lover “reverts to his perennial love complaint.” She sees in this reversion a return to the first motet, to the beginning of the cycle where the lover “first encountered both the joys and difficulties attendant upon pursuit of the Lady.”\(^ {47}\) Although I agree that this grouping represents a type of cyclical behaviour, I would add that the connection of beginning and ending is also about the mortal existence of the Lover as recorded in a book. This is the same type of structure as that found in the whole manuscript and the lai section. Robertson’s reading of Motets 1–17 as a self-contained unit is also accurate in light of the final location anticipated by Motet 17, the following Golden Section. As with the lai section, which is delimited by statements of Machaut’s mortality followed by a post-death exclamation of ascent, this series of motets represents the ascent in this life and the final Golden Section exclaims the goal of the ascent— in Paradise after death. Motet 17 must be understood as the pinnacle of the ascent within the frame of mortal existence. In this sense, the cyclical structure of Motets 1–17 represents the cycle of suffering and the resulting conversion that occurs in active and pious meditation on the ascent.

Against Robertson’s thesis, Boogaart has argued that Machaut was not concerned with the dynamic of “self-inflicted” suffering. He offers Machaut’s condemnation of flagellants in the *Jugement Navarre* (vv. 241–56) as evidence of Machaut’s opinion that one should not imitate Christ in his suffering.\(^ {48}\) But flagellation does not subsume the practice of imitating Christ or of pious “self-infliction” in the tradition of the church. The flagellants were a marginal and radical group; Machaut’s dislike of them is not unusual and has nothing at all to do with his religiosity. The idea of the role of suffering in the ascent is ubiquitous in the works of the mystical writers, which were widely read and omnipresent in the Late Middle Ages, and Machaut was most certainly familiar with them. I argue, rather, that there is a certain irony in Machaut’s presentation of himself in his poetry, a comic poetical device that presents the idea of suffering from the place of the reluctant poet or the timid reader, not that of the saint, theologian, or preacher. The central story uniting Machaut’s oeuvre, the *Voir Dit*, is a comedy after all. The core of his message is that he struggles with having to

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\(^{46}\) Latin translation from Robertson, *Guillaume de Machaut*, 321.

\(^{47}\) Ibid., 176.

suffer for love, and even expresses wanting to avoid it; but he is rather saying that it is not good to avoid suffering in love by reacting with histrionics, as the Fortune dialogue in Voir Dit so clearly expresses. This challenges Boogaart’s contention that Machaut “preferred an easier way to Paradise.”\(^4^9\) The easier way is rather the path of the sad man that Machaut warns about in the Prologue, and even recalls Fauvel’s attitude towards the ascent in Fauv. The sad man is not sad because he struggles with the process of conversion but because he chooses to be sad in the face of suffering. The very moment of suffering, as directly expressed in the errant verses of this motet—in the moment the lover is forbidden by the beloved—is the central point of the motet and the ascent.

One of the most important distinctions about Love in Motet 17 is that it is personified as a woman, as opposed to the male personification in the Prologue of the “god of Love.” In the motet, Love is the daughter of “Order perfectly proportioned,” which is a different formulation than that of a male “god of Love.” In the triplum voice, she is formed by Nature (Nature qui l’a formée). In the Prologue, Love is not formed by Nature. Rather, Nature asks Machaut to form poems about Love. Love is also represented as an angel in the Prologue and is a being outside of Nature’s remit and transcends Nature’s ordering, as alluded to in the Annunciation imagery. This is an important distinction, and one that I think reveals the different roles Love plays in the Prologue and the motet.

The god of Love of the Prologue is Machaut’s overarching formulation of Love within his poetics of ordering; he concerns the bringing of the “Word” into the world and is the expression of the source or exemplar of Machaut’s work. The daughter Love is rather the operation of love in the world, as the motet’s text shows; she is formed by Nature.

The triplum is in the courtly idiom and expresses the dynamics of the love relationship. In the motetus voice, which is more concerned with cosmological and metaphysical ideas, Love is not equated with matter—as in the Prologue—but is spoken of only in terms of order and the Lover’s experience of her. After stating that the “Order perfectly proportioned” governs Nature in the forming of the stable bonds of the universe, Love is described as “scorning measure” (Spernatque mensura). The order of Nature is stable, but Love scorns the order of Nature in how she brings hardship to the Lover. I contend that this is an expression of the idea of the Fall. The world operates under certain bonds that do not “suffer fracture” but these bonds were “subjected to futility” because of the Fall.\(^5^0\) This is why Love is singled out in the triplum voice as being formed by Nature “without corruption” or without being “broken” (Sans estre en rienbrisie). Love scorns the order of

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\(^{4^9}\) Ibid.

\(^{5^0}\) Romans 8:20 (RSV-CE, Second Edition).
the fallen world, and this formulation agrees with the idea of the ascent. Love makes the ascent possible, and the soul is the only thing that can ascend because the body is bound by sin to the physical world. Machaut formulates the complete idea of the transcendent order of Love from both the material and spiritual perspectives: in this motet, as Love’s manifestation in the material world and of her “scorning” of Nature’s order; and the god of Love in the Prologue, as Love’s expression of the Divine source of this love. This clearly articulates why Love is male in the Prologue and female in Motet 17, in the way love is given and how it is received.

Rather than referring to two separate lovers, as it is commonly understood, the text of the triplum voice is about this very dynamic. As Robertson argues, the beloved of the first half is the Lover’s soul, which ascends to Christ and perfectly unites with him.51 This is the metaphor of the soul as a “lady.” I would add to this that the rejected Lover of the second half is the Lover’s body and represents the reality of his mortal existence, which prevents his complete ascent to Paradise, body and soul. This is the “forbidden” (veer) aspect of the errant verses; the body is forbidden to ascend to Paradise in this life. This is the underlying sense of the errant verses. The allusion to Mary in the tenor voice is important in this respect because she is considered by the church to be the only person to have ascended body and soul to Paradise, in what the church calls the Assumption. The tenor voice is from the Marian antiphon, Ave Regina Caelorum, which describes her enthroned as the Queen of Heaven. Mary embodies the singular perfection of the ascent to God in both body and soul. The verse exclaims the hope of the Lover in the exemplar of the ascent: “Beautiful above all!” (Super omnes speciosa).

As the trope of courtly love goes, the Lover is far from his Beloved. But he has the hope that he will see her face-to-face in Paradise. In the motetus voice, the Lover is humbled by this vision of the fundamental structure of reality, which comes from the “Order perfectly proportioned”:

*Mirans queror mente strata, Talem genituram*

Amazed, I complain with mind laid low of such a birth

This is the ultimate recognition of God’s harmonious order of things that occurs for those at the pinnacle of the ascent and is a realization which inspires humility in the Lover. Yet he complains because those who do not desire Love do not experience the pain that comes with her but only to him who does desire her. The ordering scheme is a consolation for the attentive reader in this sense.

51 Robertson, *Guillaume de Machaut*, 175–6.
Considering these observations, the reason why the triplum voice ends with “For he who wants good twice | cheats the merchant” (Car qui ii fois vuet denrée | Le marcheant conchie) can only be explained if the beloved of the first half and the lover of the second half are the same person. The rejected lover of the second half only wants one thing, his union with the beloved, so it does not make sense to say he “wants goods twice.” The Lady represents the soul that can unite with Christ in a perfect bond; this is the reception of goods once. The forbidden lover of the second half is the body, which cannot ascend due to fallenness; if he could, this would be the reception of goods twice. Rather, Love—and his children Sweet Thought, Hope, and Pleasure—help him to endure his mortal existence and there is also hope in the example of the Assumption of Mary. This is why in the description of the perfect union of the soul with Christ in the triplum voice and the pleasure that derives from this Love bond makes the lover endure the suffering: “That is in pleasure there shall be endurance” (C’est qu’en deduit ait durée).

The tenor voice, then, makes sense in this scenario: “Beautiful above all!” The reader sees the assumed Mary as epitomizing the desire he has of a complete ascent and full union with God. The reader who has reached the heights of the ascent in this life sees the depths of wisdom in the example of Mary. As the biblical source of the verse states: “For she is more beautiful than the sun and above all the order of the stars.”\textsuperscript{52} As the church believes, the Virgin Mary was crowned by Christ as the Queen of Heaven and so she transcends the order of the natural world. This exclamation expresses most clearly the heights of the ascent that Robertson argues this motet represents. It is also a vision of Paradise beyond mortal life and the hope of the reader who undergoes the ascent. In the following location in the ordering scheme this idea is made explicit.

The Music Section’s Golden Section

The music section’s Golden Section, being in the second section of the manuscript, corresponds to the Golden Section of the second section of the Prologue. Because it corresponds to the final Golden Section location of the Prologue, it symbolizes the pinnacle of the anagogic ascent, the place where everything comes together in a unifying bond. As the verses proceeding this Prologue Golden Section describe, all the saints and angels sing in perfect harmony and see God face-to-face. The Credo of the Messe de Nostre Dame is in the music section’s corresponding location and because of its placement here it serves as the basis of the ordering scheme; in metaphysical terms, the final

\textsuperscript{52} Est enim haec speciosior sole et super omnem stellarum dispositionem. Edgar, \textit{The Vulgate Bible: The Poetical Books}, 782–3.
cause determines first principles; the ascent can only be understood in light of its goal (*Ma fin et mon commencement*, as Machaut’s famous rondeau states).

The idea that there is a religious undercurrent in Machaut’s secular work, as this placement of the mass setting in the ordering scheme suggests, is controversial in modern scholarship.\(^{53}\) For instance, reading religious allegory in Machaut’s courtly lyrics was challenged by Jacques Boogaart in his criticism of Robertson’s monograph.\(^{54}\) He bases his criticism on the claim that Machaut was a rational man and only expressed religious matters in an explicit manner, without allegorizing. Proof of this, he argues, is that Machaut does not mention his setting of the mass in the list of musical genres in the *Prologue*; therefore, it does not belong in the poetical universe he created. Boogaart is right in pointing out that the *Messe de Nostre Dame* is not mentioned in the list of musical genres in the *Prologue* (vv. 127–130). But this list is not meant to be exhaustive or representative of the actual manuscript’s contents because it does not include all of the musical genres represented in the manuscript: the *Chants Royaux* or the *Baladelle* are not mentioned, and the reference to hockets is in the plural, whereas there is only one in the manuscript. Nonetheless, the mass setting is conspicuously not mentioned by name. Neither does the index give the full name—*Messe de Nostre Dame*—as it was recorded in the antecedent Vg manuscript but simply *La messe*. The *Prologue* is a statement of Machaut’s “poetics of ordering” rather than an objective and rational statement of all the genres Machaut composes in, the latter being a meaning Boogaart appears to ascribe to it. By recognizing the *Prologue* as a poetical expression rather than a rational one, evidence shows that Machaut does refer to the *Messe de Nostre Dame*, and in a way that, rather than ignoring or minimizing it, highlights the mass’s significance as paramount in the grand scheme of Machaut’s oeuvre and his poetics of ordering.

Machaut alludes to the *Messe de Nostre Dame* in ways that surpass the structural import of the other genres mentioned in the *Prologue*, including the ballades on the *Prologue* bifolio. Though he does not mention the mass setting by name, Machaut elaborates on the music of the mass within the extended discussion on music in verses 217–228:

\[
\begin{align*}
217 & \text{ Ou on fait l’office divin} & \text{Where the divine office is held} \\
218 & \text{Qui est fais de pain et de vin} & \text{Which is made of bread and wine} \\
219 & \text{Puet on penser chose plus digne} & \text{Can one think of anything more worthy} \\
220 & \text{Ne faire plus gracieus signe} & \text{Or make a more gracious sign}
\end{align*}
\]

\(^{53}\) Leach has given an overview and discussion of this issue in scholarship on Machaut. Leach, *Guillaume de Machaut*, 279–301.

\(^{54}\) Jacques Boogaart, “Machaut and Reims.”
217 Com d’essaucier Dieu et sa gloire
222 Loer, server, amer, et croire [centre]
223 Et sa douce mere en chantant
224 Qui de grace et de bien a tant
225 Que le ciel et toute le terre
226 Et quanque li mondes enserre
227 Grant, petit, moien, et menu
228 En sont gardé et sostenu?

Than to exalt God and His glory
To praise, serve, love, and show faith in
His sweet Mother in song
Who has so much grace and goodness
That the heavens and all the earth
And whatever the world includes
The great and the small, the intermediate and the tiny
Are thus protected and sustained?

This amount of description is not given to any other genre of music in the Prologue; in fact, it is the only genre to be described. Though the mass setting is not given its dedicatory name here or in the index, the reference to Mary proceeding from the centre of this section is suggestive. These verses terminate at the Golden Section of the second section of the Prologue, and thus as a function of the map point directly to the location of the mass setting in the manuscript. As the final Golden Section location, and goal of the reader’s ascent, this location in the ordering scheme suggests that Machaut’s Messe de Nostre Dame is the central musical item of the manuscript and Machaut’s poetics of ordering rather than an afterthought. Not only does the Prologue discuss the music of the mass, it mentions the dedicatee and the most significant location in its ordering scheme points directly to the actual mass setting in the manuscript; this cannot be said for any other musical genre mentioned by name in the Prologue.

The Golden Section of the music section is between folios 445v and 446r (CIIII.XLVI / CDXLVI'). The folio opening contains the end of the Credo from the Messe de Nostre Dame (figure 7.8). The full Credo is copied over three verso-recto openings, from folios 443v to 446r, with the triplum and motetus voices on the verso in two columns and the tenor and contra tenor voices likewise on the facing recto.

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55 Golden Section: x divided by 128 equals 89 divided by 144. x equals 79. The narrative section’s 366 folios plus 79 equals 445. The Golden Section is in the opening between folios 445 and 446.
Machaut took the original text of the Credo and organized it into three sections of seven verses.\textsuperscript{56} Each of the three sections are copied in an opening; the layout of the Credo corresponds to its form perfectly.\textsuperscript{57} A problem apparently arose in copying at the bottom of the middle verso-recto opening (fols. 444\textsuperscript{v}–445\textsuperscript{r}) where it seems the scribe ran out of space for the last verse of the second section. There is a symbol on the bottom of folio 445\textsuperscript{r} signalling the missing verse in the tenor and contra tenor (figure 7.9).


\textsuperscript{57} The Vg manuscript, which is the only antecedent manuscript to contain the \textit{Messe de Nostre Dame}, also has the Credo copied across three openings, one section per opening, two voices per face.
In the following opening, the verse is written on the top staff of folio 445 in the triplum and motetus voices. It appears as though the scribe forgot to add the missing verse in the tenor and contra tenor voices at the top of folio 446 and rather copied it on the bottom staff of the folio with another sign of correction at the top of the page signalling the missing verse at the bottom of the folio (figure 7.10).

It appears to be an uncontroversial mistake; the scribe ran out of room on the second opening and forgot to fix the error on the recto side after first fixing it correctly on the verso side. It may have simply been a lapse of memory on the scribe’s part. Another scenario could be that the scribe’s
exemplar contained the same mistake and he just repeated it. But there are compelling reasons to believe that this is an intentional manipulation by the scribe to signal the ordering scheme.

There are a few points to make about this error. First, in the music section, openings are consistently used for single items or more than one item without page-turns splitting up a single item, excepting longer items such as the lais and the final Motet 23. Motet 21, which can barely fit in its opening is a good example of this.58 It would have taken less effort to include the missing verse here in the second opening than it did to make Motet 21 fit; adding a staff below would have sufficed, as the copyist did for Motet 21. Earp has noted the scribal rule of not writing songs across page-turns in the music section, which applies to the Credo because the three sections were to be performed in full on each opening without having to turn the page part-way through a section.59 A double bar line showing the sectional division is drawn in on the carry-over of the missing verse in the triplum and motetus voices (fol. 445v), showing that the scribal rule of not writing across page-turns had been violated (figure 7.11).

Figure 7.11. Messe de Nostre Dame, Credo, double bar line at the top of the folio to indicate the end of the previous musical section (A, fol. 445v, detail)

More significant than issues of performability, though, is the intentional symmetrical layout of the mass setting as a whole, which is meticulously planned (fols. 438v–451r, diagram 7.1).

58 See folio 435r / CIII.LXXXV / CDXXXVr for an example of music and text crowded on a single opening.
Each section of the mass setting is recorded on two openings, with the exception of the Credo, which is on three. The *Agnus Dei* and *Ite Missa Est* share the last two openings, with the three parts of the *Agnus Dei* on a respective folio face and the *Ite Missa Est* on the final folio face. The Credo openings are the middle three and are framed on each side with an opening containing an Amen, short items that fill about half of the folio on both verso and recto. The layout is conceived on a symmetrical and somewhat palindromic design, which is retained across the mass setting with the exception of this one scribal error; the final line is missing from all voices in the central opening of the mass setting.

The correspondences of a few distinct proportions in these two openings where the “error” is located substantiates the proportional location. The central opening of the mass setting, which is significantly the seventh opening (corresponding to the 3 sets of 7 verses in the Credo), contains the central strophe of the Credo whose central verse declares the resurrection of Christ. The next opening, which contains the errant verse, is the music section’s Golden Section. Incidentally, because of this “error,” the final word of all voices in the central opening is “dead” (*mortuos*), corresponding to the idea of death in the two central locations in the narrative and whole manuscript schemes.

The errant verse is “His kingdom will have no end” (*Cuius regni non erit finis*). After Christ has come again in glory “to judge the quick and the dead” (*Iudicare vovos et mortuos*), which is stated in the previous verse, the errant verse describes His eternal kingdom after the eschaton, when the saved can see God “face to face.” For the reader, he or she is presented with the hope of union with God. Furthermore, because the “error” is in the tenor, or *cantus firmus*, voice at this pinnacle.
proportional location, Machaut is establishing the *cantus firmus* of the manuscript itself. Recalling the Golden Section of the *Prologue* bifolio, this is the place of *grande substance*, the eschatological location of the harmonious unifying of all creation in God. The manuscript, in its harmonious discord, as represented in this proportional location, points to the perfection of order found in Christ’s eternal kingdom.

The highlighted errant verse contrasts with the phrase that delineates the manuscript: *tant comme je vivray* (as long as I live). In the form of the manuscript, Machaut sets up the tension between mortal existence and eternal perfection. The pinnacle of the ascent, in a sense, offers a means out of the manuscript, providing an image of the goal of the hope (*Esperance*) that was given as a gift to Guillaume by Love in the *Prologue*. It is a fitting message for the perilous times of the Black Plague, which is likely one of the main sources of Machaut’s idea to frame the manuscript in phrases referring to mortality and to point to a hope beyond.

There are parallels in these two scribal “errors” at the centre and Golden Section of the music section, in that the missing verses come from the centres of each item, and are, uniquely in the music section, corrected by copying the errant verses on the bottom of the folio. In the centre location, the missing verses are from the triplum voice, in contrast to the tenor voice at the Golden Section; this choice reveals the hierarchy Machaut sets in the relations between proportional locations, and even suggests the conscious expression of the idea of polyphony as the proportional relation of items across the manuscript. The choice of items is significant: Motet 17 marks the end of a meaningfully structured unit in the motet section and is concerned with the perfection of order, the dynamics of Nature and Love in this order, and of the mystical ascent in this life; and the Credo describes the moment of transcending the order of Nature (in the Resurrection) and the full expression of the order of Love (in Paradise).

**Conclusion**

As I have argued in the last two chapters, manuscript *A* is ordered based on the idea of the mystical ascent and this is most evident in the last location of the ordering scheme. Machaut’s poetics of ordering is a matrix of ideas that provides an interpretive frame for his poetical universe. Nature and Love, body and soul, suffering and pleasure, farness and nearness, joy and sadness, are all dichotomies that define the reader’s path to enduring the suffering of this life with a humble and true love in the hopes of attaining to Paradise in the afterlife. The musically proportional design of the
manuscript is a microcosm of the “Harmony of the Spheres” through which the reader ascends to the final vision of Paradise where he or she can see God face-to-face. The manuscript is framed by refrains that delineate it as though it were a mortal body. The clef d’ordance, found in the index and Prologue, opens the door of the book’s allegory, so that Happiness can read to the reader so he or she can “compose” the Beloved’s image in his or her own mind and thus improve it a hundred-fold.
Chapter 8
Conclusion

In this dissertation, I address an unrecognized philosophical and devotional practice of manuscript production and reading in the thirteenth and fourteenth centuries. This practice is based on the idea that a person can enact the mystical ascent of his or her soul by meditating on the musical and mathematical ordering of all things. All of the contents in manuscripts based on this practice, whether secular or religious, reside within the world of “the harmoniously ordered manuscript,” which is a microcosm of God’s harmoniously ordered creation. The attentive reader navigates through the diverse content via a path set by the authors and compilers that guides his or her soul to Paradise; this is analogous to Dante’s ascent through the geocentric universe, where at the end of his journey he discovers the transcendent order of Love in the beatific vision. The mystical dimension of this universe so ordered, as Boethius expresses in his idea of *musica mundana*, is that hearing is the best means through which to receive wisdom and moral instruction.¹ “Hearing” the ordering of creation, or, perceiving the harmonious relations of all things, leads to the beatific vision. This type of “hearing” is related to seeing in this way; seeing is the goal and so it is the pinnacle sense—as Aristotle famously says in the opening to his *Metaphysics*—but hearing is the means to achieve this sight.

The authors and compilers of these manuscripts designed them to facilitate this type of meditation and contemplation, so that the reader could use the manuscript artifact to enact the potential in him- or herself to participate in mystical union. The plurality in the manuscript could be brought to unity in the mind of the reader, and this replicated the return to the simplicity of God. The form of the manuscript was designed to “actualize” the potential in the reader’s form—or soul—towards his or her final cause.

Holistic proportional and hylomorphic design as reflecting God’s Creation is the practice of the *musicus*, and this practice also encompasses poetical, musical, and artistic items within the greater ordering of the medium they are recorded in. This idea suggests that the full scope of the practice of medieval music has been under-represented in modern studies. This is most likely

because the practice is meant to be hidden; the Creation they were imitating was seen as obscure and enigmatic. As God is hidden from the material world, the means to ascend through the manuscript is likewise obscure and hidden. Furthermore, the musical ordering of the universe is not apparent to the naked eye and requires wisdom and practice to see. The practice facilitates a deep and discursive reading through the form of the manuscript, which transmits the diverse content through an interpretive frame; this is how the reader’s sens is “informed.” When the content is united with the form in the reader’s mind, he or she perceives the hylomorphic construction of the manuscript and gains access to the full meaning intended by the authors and compilers. The practice also preserves the integrity of a text through the precision of mathematics, and this understanding could theoretically be used to determine the integrity of texts that may have been corrupted through the course of time. Reading the manuscript in this way trained for seeing the world in the same way; when the reader looks up from the book and perceives God’s ordered universe in the same way, he or she receives wisdom about God through Creation.

If the reader sees the form in the light of its basis in mathematics and in relation to the contents, he or she understands the deeper sense. As Boethius says in De Institutione Arithmetica, “This, therefore, is the quadrivium by which we bring a superior mind from knowledge offered by the senses to the more certain things of the intellect. There are various steps and certain dimensions of progressing by which the mind is able to ascend so that…truth can be investigated and beheld.”

The mathematical form of the manuscript elevates the matter or content in the mind of the reader because it enables him or her to investigate and behold the truth. The mathematical form adds a dimension to the content, one that requires the reader to contemplate the content in ways he or she would not otherwise do.

The content of the manuscript itself is not sufficient for the ascent of the soul. The form on the other hand, because it is based on mathematics, is of the same nature as the mind of God, and so it enables the reader to ascend, despite the errors in the content. In Poire, the section on Love was mis-bound, which provides an opportunity for the reader to discover Love’s transcendent order, and

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2 Michael Masi, Boethian Number Theory: A Translation of the De Institutione Arithmetica (Amsterdam: Rodopi, 1983), 73.

3 Recall St. Bonaventure’s quotation of Boethius on this point. See chapter two above.
in *A*, Machaut expressed this idea by placing intentional errors in significant ordering locations. The form of the manuscript thus points to the ineffable God by augmenting the capacity for language to express ideas. Mathematics informs language to express the depths of wisdom. One way the authors and compilers did this was by making a multilayered sign of the manuscript, by stacking ideas on top of each other; this was done by placing mutually enlightening content at the same proportional locations in a manuscript, such as in all the centre locations.\(^4\) The form contains new insight in potential; the reader can relate the diverse contents at specific proportional locations and meditate on the deeper sense implied by their relations.

The idea of the unity of form and content also reveals how medieval symbolism and mathematics work together. This is not numerology *per se* but is rather basic medieval metaphysics expressed in poetics. One of the most evident examples of this in all of the manuscripts is the placement of content at the Golden Section locations that expresses the idea of *discors concordia*.\(^5\) Not only are archetypal opposites placed in these locations—like Love and Envy in the *Poire*, or concord and discord in the other two manuscripts—but also the promise of perfect union of all diverse things in Paradise. If the reader is able to “hear” the “concord” in the ordering of the manuscript, he or she will acquire wisdom and become impervious to the effects of Fortune. Mathematical proportions, such as the Golden Section, are given symbolic meaning by their correspondence with specific ideas. The relation of ideas to specific mathematical proportions in these manuscripts can help us understand how proportion was possibly used in other applications in poetry, music, art, and architecture.

The proportions of the manuscript ordering were also used to determine the form of much of the content. The layout of the music in the Fauvel manuscript, for instance, corresponds to the proportions in the music, showing not only that the music was composed based on proportion as determined by length but was also composed for the specific proportional location in the manuscript. There are multiple instantiations of the same numbers across several items in the same layout, and these numbers are sometimes directly expressed in the accompanying text. This practice is most evident in the proportional centre of the Fauvel manuscript.\(^6\)

The goal of the medieval practice of “hearing with the ears of the heart” was the beatific vision. The path to this vision was through this type of “hearing,” which was the intellectual

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\(^4\) See chapter five for an example in *Fauv* and chapter seven for an example in *A*.
\(^5\) See chapter five for an example in *Fauv* and chapter seven for an example in *A*.
\(^6\) See chapter five.
perception of the order of all things and the movement of this order towards the final cause. The ultimate goal of a person was to be in the presence of God, to see Him “face-to-face,” and the devotional practice of understanding the order in all things was the path in this life to achieve the vision. These manuscripts were designed to be “heard” in this way so that a deep reading of the manuscript was a sort of musical performance. When the reader “sang the song” of the manuscript (en chantant dire), his or her soul ascended towards God. In this way, the reader could discover the transcendent order of Love, which would enact the transformation of his or her will and desire into God’s own will and desire. The reader’s desire would then no longer make him or her susceptible to Fortune. As Dante concludes in the last verses of the Divine Comedy:

Here my exalted vision lost its power.
But now my will and my desire, like wheels revolving
With an even motion, were turning with
The Love that moves the sun and all the stars.\(^7\)

\(^7\) A l’alta fantasia qui mancò possa; ma già volgeva il mio disio e ‘l velle, si come rota ch’igualmente è mossa, l’amor che move il sole e l’alte stele. Dante, Paradiso, a verse translation by Robert Hollander and Jean Hollander (New York: Anchor Books, 2008), 916–17.
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228


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